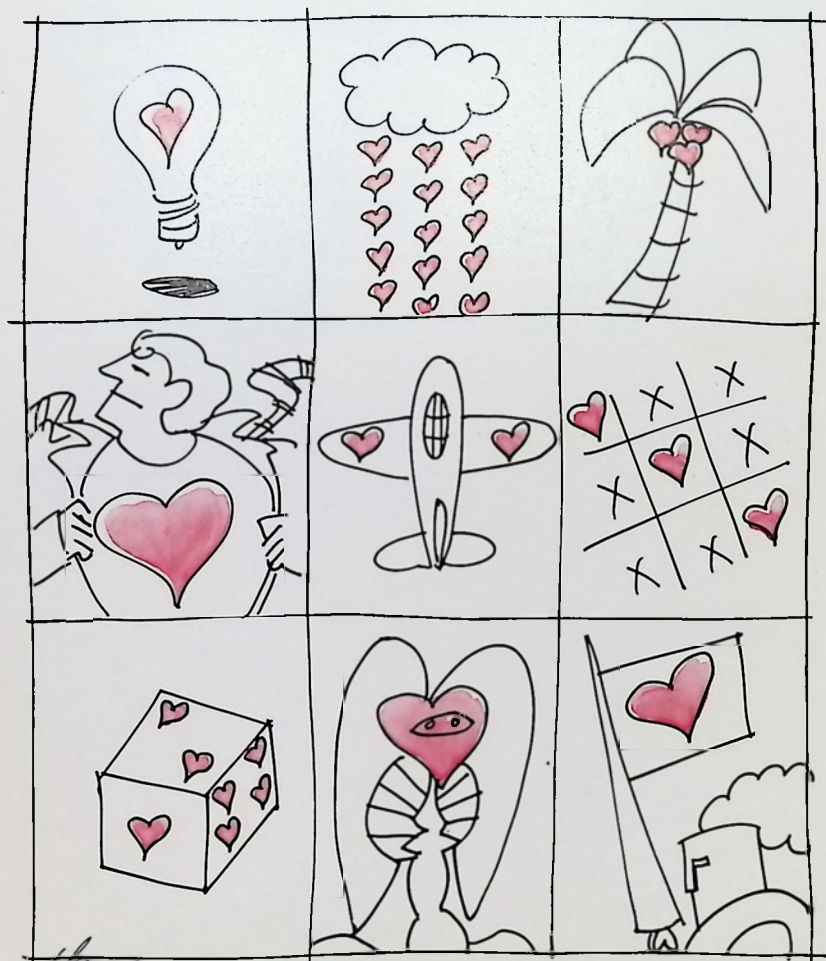


K S O R

Guide

TO THE ARTS
FEBRUARY 1983





The red hearts on the cover were made possible (appropriately enough) by the folks sponsoring a special "thinking person's" contest! Finish the line "Love is . . ." in 25 words or less (prose, poetry whatever!) The Grand Prize is a spectacular gourmet dinner for two, served in the formal dining room of *Flowers by Susie*, in Medford, prepared by Chef Margaret Green of the *Funny Farm*. Other great prizes will be awarded so pick up your entry blank at *Flowers by Susie* or *Funny Farm* in Medford. Deadline for entries is Feb. 11. For more information call 772-2266.

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Originally from Chicago, Don specializes in humourous illustration and graphic design. His work can be seen in national magazine ads as well as your local supermarket (backs of cereal boxes, Funny Face powdered drink mix and the like). Thomas has done work locally for Citizens Savings, the Britt Festival, Sterling Business Forms and is a good friend of KSOR.

The Guild wishes to thank Veva Stansell and Alan Klockman for their photography; Edith Heumann, Joe Kogel, and Davia M. Elliott for their articles; Jane Fraser, Dennis Nyman, and Robert Dwyer for their poetry, and Becky Baker for her assistance in editing the Guide. A special thanks to the Vorpall Gallery, San Francisco, for the photographs of M.C. Escher's art; and to Graphic Resource, Medford, for their help in Art Direction, Layout and Production.

K S O R

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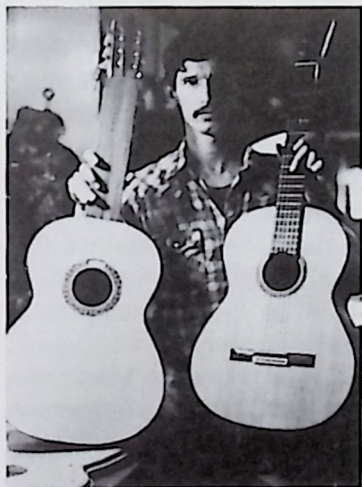
TO THE ARTS

FEBRUARY 1983

1250 Siskiyou Blvd. Ashland, Or 97520 (503) 482-6301



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The GUIDE is published monthly by the KSOR Listeners Guild, 1250 Siskiyou Blvd., Ashland, OR 97520, with funds from subscribers, advertisers and grants. Display advertising space is sold by the Guild to defray the expenses of publication and may be purchased by contacting Gina Ing at (503) 482-6301.

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FROM THE DIRECTOR'S DESK



More is Not Necessarily Better

A proposal is now before the Federal Communications Commission which has drawn little public attention and almost no comment from either broadcasters or the press. Other than a series of reports in the broadcasting trade press this extremely significant discussion is proceeding with the American public largely unaware of the issues at stake.

The FCC is considering abolishing a rule which has been in effect for most of the life of broadcasting in the United States. Called informally the "rule of 7" this regulation stipulates that no single radio or television licensee can own and operate more than seven FM, seven AM and seven television stations. The requirement was imposed in the early 1940's when the FCC and the Justice Department sought to force the National Broadcasting Company, which then owned two radio networks (the Red, which became what we now call NBC, and the Blue, which later became ABC), to sell one of the properties. With the network went the network's complement of its owned and operated stations. Network-owned stations are generally located in the largest and most lucrative cities. During the time when NBC owned two networks it obviously controlled a major share of the largest radio stations in the country. In lengthy proceedings, the Courts determined that the degree of control then exercised by NBC allowed NBC to manipulate audience listening patterns to the detriment of other stations, networks and the listening public itself.

From this landmark case FCC rules emerged which prohibited the ownership and operation of more than one network and/or the ownership and operation of unlimited numbers of stations by any single licensee.

This is the era of deregulation. Now the Commission is considering a proposal to eliminate restrictions on the number of stations any single owner can possess. Further, the Commission is considering the advisability of eliminating the requirement that stations go through regular examination by the FCC and the public as part of a license renewal process. Under this arrangement licenses would be issued either for long terms (50 years or longer) or in perpetuity. To warrant this treatment it has been suggested that commercial broad-

casters should turn over a small portion of their gross revenues to help support public radio and television stations.

The argument in favor of these steps basically suggests that these regulations are unnecessary burdens on the broadcasting industry. Because newspapers have few such regulatory burdens it is suggested that no such need exists for restricting the acquisition of undue influence on the part of radio and television licensees. The marketplace will regulate these matters acceptably if left to its own designs, or so the argument goes.

These proposals are terrible public policy. They have potential to reshape our society in a significant way. While it is true that the press has no such burdens it is also true that, apart from the huge cost involved in starting a newspaper, anyone can do so if they choose.

What troubles this writer is the clear likelihood that the major communication conglomerates and group broadcasting owners will, in owning even ten or twelve or more stations in the largest communities, acquire a major degree of control over the flow of information to the majority of Americans. To the extent that these are corporations which already have interests in either networks, national program syndication activities or newspapers, the scope of their influence will expand dramatically.

To some extent this phenomenon began to appear when the FCC announced its willingness to receive applications for new classes of broadcast service, the low-power television, (LPTV) and direct-broadcast-satellite (DBS) services, in essentially unlimited quantities from licensees with existing broadcast interests. Some applicants filed upwards of 100 applications for LPTV stations and several DBS applicants have other media interests.

Compound upon this, if you will, the effect of granting radio and television licenses for 50 or 99 years, or in perpetuity. These licenses that could then be handed down as inheritances within families or licenses could be sold as corporate assets to new owners who bear no relationship to the original licensees who secured the use of these frequencies. In England the press was known as the "fourth estate" and viewed as a separate segment of the social order. Under this scheme we are literally talking about creating a property class in the public media. People sometimes loosely talk about "media barons"; we're *really* talking about creating such baronies with proposals such as these.

Much of the American Revolution was fought in the colonial press long before Bunker Hill or Valley Forge. The colonial press was small, fragmented and able to reflect what was originally a minority view. If that press had been substantially commonly owned, and if its ownership had originated in the 16th century and been held as a property right by the families that originally received those franchises, I really wonder if the revolution would ever have been discussed as a serious possibility in the colonial press.

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And yet it is the same established social forces that will control most of our major media channels if these regulations are adopted. This is a highly significant issue to decide without full congressional debate.

You haven't heard much about these proposals so far and you likely won't. Public broadcasting should be running analyses of the issue but the major sources for such stories have been seduced by the prospect of the funds which the commercial stations would be willing to turn over to public broadcasting to secure these long-term licenses.

Commercial broadcasters haven't said a word about this subject because they are close to attaining their long-sought freedom

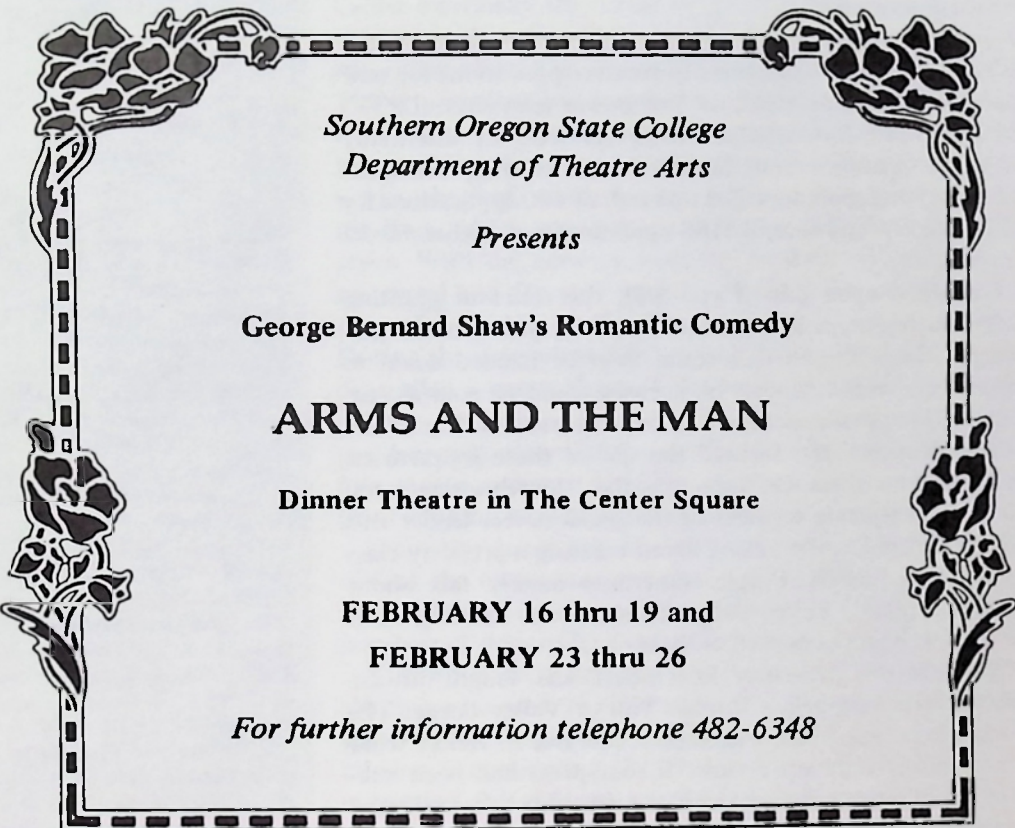
from routine public review of their performance during license renewal proceedings. (There are many fine commercial stations for whom scrutiny during too-frequent renewal proceedings is somewhat superfluous. However, many stations which do cut corners need to be called to account routinely and should NOT receive licenses for such lengthy periods.)

The print media have largely ignored these developments. They shouldn't. This is far too important a discussion to decide without a full public debate. The outcome could influence our political process for decades to come.

Ronald Kramer

Director of Broadcast Activities

Listeners Guild Executive Committee Meeting report on page 29.



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Claudio Arrau: A Birthday Tribute

by Richard Osborne

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"I was of late as petty to his ends
As is the morndew on the myrtle leaf
To his grand sea."

The words are Shakespeare's and it takes a simile of epic size to focus the splendour — the comparative depth, range and richness — of the art of Claudio Arrau. For this dapper, elegant man stands as a colossus amongst pianists, daunting and moving audiences wherever he plays.

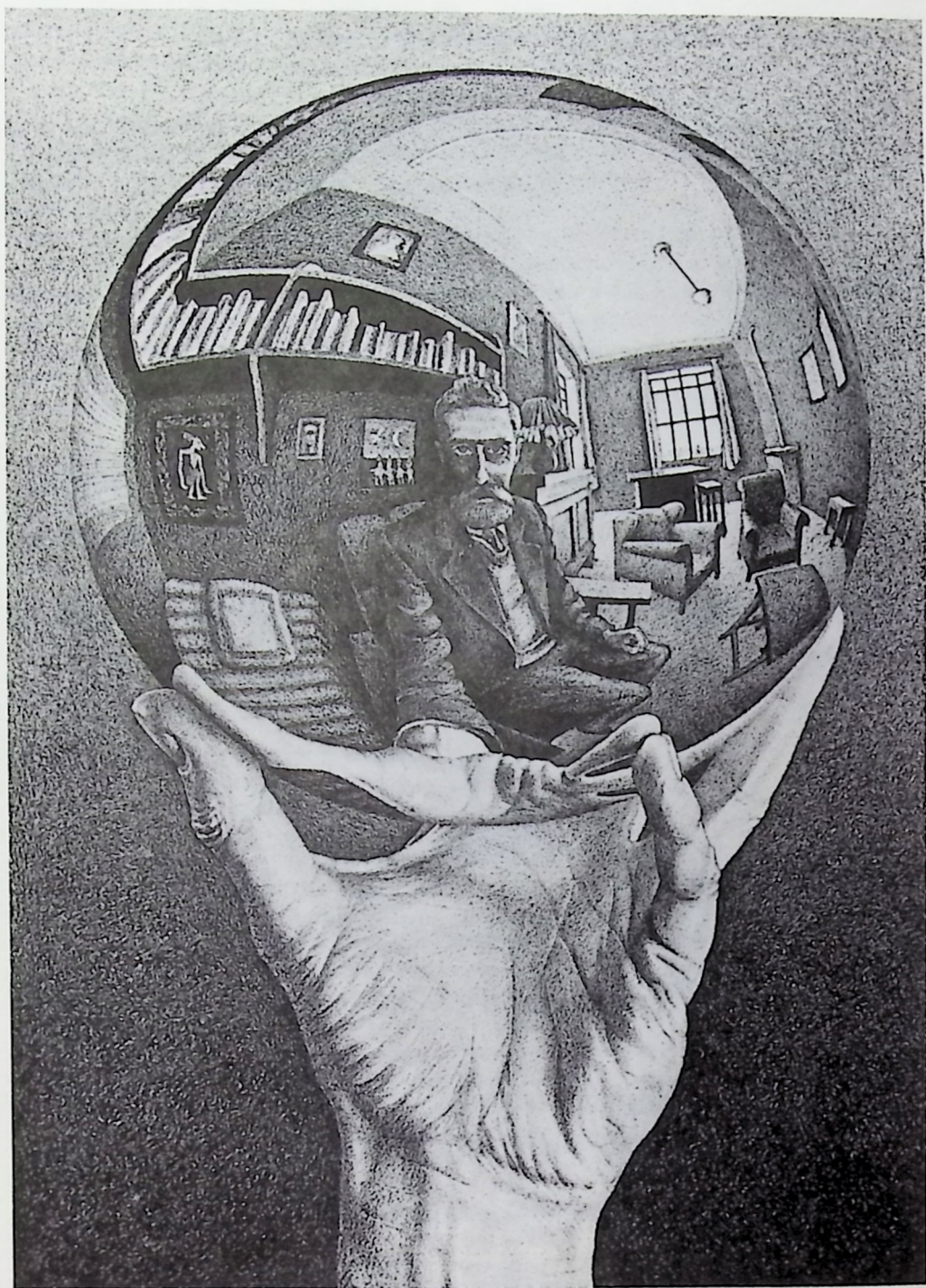
"Music rebukes us," he once said, "for it is wider and richer than any of us know." And it is the very scope of Arrau's art, matched with the deep humanity which emanates from him, which prompts us to number him among the very greatest pianists of the century.

Arrau was first heard in London in the Spring of 1920. He played Scarlatti and Bach's Goldberg Variations in the Aeolian Hall and was immediately engaged to appear a fortnight later at the Royal Albert Hall in a concert ostensibly devoted to the art of Dame Nellie Melba. He played Liszt's "Rapsodie Espagnole" and brought the house down; bow followed bow until he felt a hand on his shoulder. It was Dame Nellie. "Now that's enough, young man," she murmured, and the young lion was ushered back to his cage.

Privately Arrau is a warm, witty, infinitely courteous man. An enquiring person, he is more than likely in a disarming way to interview his interviewer. And he is a marvelous conversationalist. In discussion, Arrau will tell you that, a prodigy from the first, he gave his debut recital in Chillan, Chile, at the age of five. Then, in 1911, the Chilean Government passed an Act of Congress enabling the young boy to travel to Berlin where for two years before meeting his much-fabled teacher, Martin Krause, he was poorly taught. Krause, who died when Arrau was only 15, gave him an education which went far beyond notes and technique. A pupil of Liszt, Krause was able to teach Arrau much about Liszt's command of the bel canto melodic style, about his fabulously varied chordal control and the like. But more than this, Krause taught the young pianist to see out the music's poetic and imaginative core.

For ten years after Krause's death Arrau won prize upon prize, culminating in the Grand Prix in Geneva in 1927, where Cortot and Arthur Rubinstein were among the judges. In 1920, at the age of 17, Arrau had made his debut with the Berlin Philharmonic

(Contd. on page 38)



Hand With Reflecting Sphere 1935

6/KSOR GUIDE/FEB 1983

M.C. Escher

Forms of Imagination

by Edith Heumann

"I am absolutely incapable of drawing!" This extraordinary remark comes from a man who spent his entire life drawing and whose works today sell for higher prices than even some Picassos.

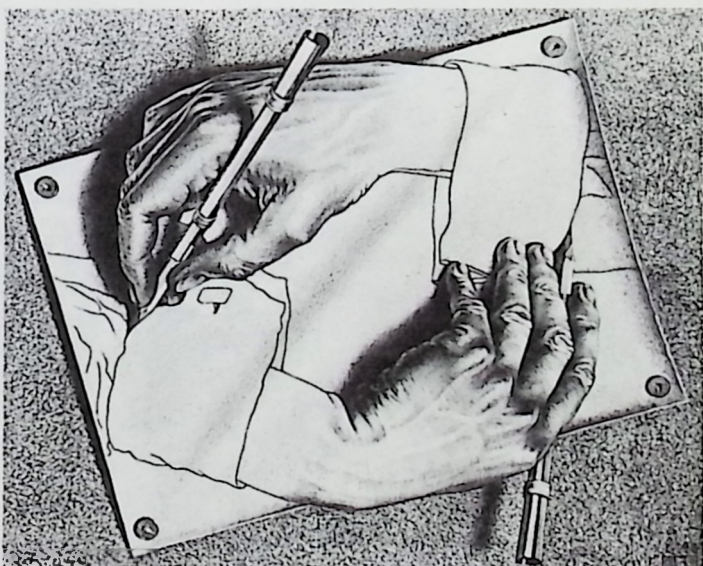
Maurits Cornelis Escher did indeed have difficulty drawing directly from his imaginative faculty. In order to transfer a visual concept onto paper, he had to have a model to draw from: his buildings and landscapes were copied from life and many of his fantasy creatures were modeled in clay before he transferred them to a two-dimensional plane.

"Yes, I am quite incapable of drawing, even the more abstract things such as knots and Meobius rings, so I make paper models of them first and then copy them as accurately as I can. Sculptors have a much easier job. Everyone can model clay—I have no difficulties with that. But drawing is terribly arduous for me. I can't do it well."

Who was this man who, until quite recently was simply not recognized as an artist? Art critics could not fit his work into any categories, so they ignored him. His work intrigued the mathematicians, crystallographers and physicists before it made an impact on the art world. Escher's prints reached this country in the sixties, and the subculture identified with the fantasy world of Escher to

the extent of coloring some of his prints in psychedelic colors! Among the more mystic interpreters of Escher's work was a woman who called him up to tell him that she was 'absolutely crazy' about his art. "In *Reptiles* you have given such a striking illustration of reincarnation," she raved. Escher replied: "Madam, if that's the way you see it, so be it." He did not want people to read any ulterior meaning into his art:

"I have never attempted to depict anything mystic; what some people claim to be mysterious is nothing more than a conscious or unconscious deceit! I have played a lot of tricks, and I have had a fine old time expressing concepts in visual terms, with no other aim than to find out ways of putting them on to paper. All I am doing in my prints is to offer a report of my discoveries."



Drawing Hands (lithograph, 1948) belongs to Escher's *Metamorphosis Period*. (1937-45) Two-dimensional forms change into three-dimensional ones. The effect is also cyclic.

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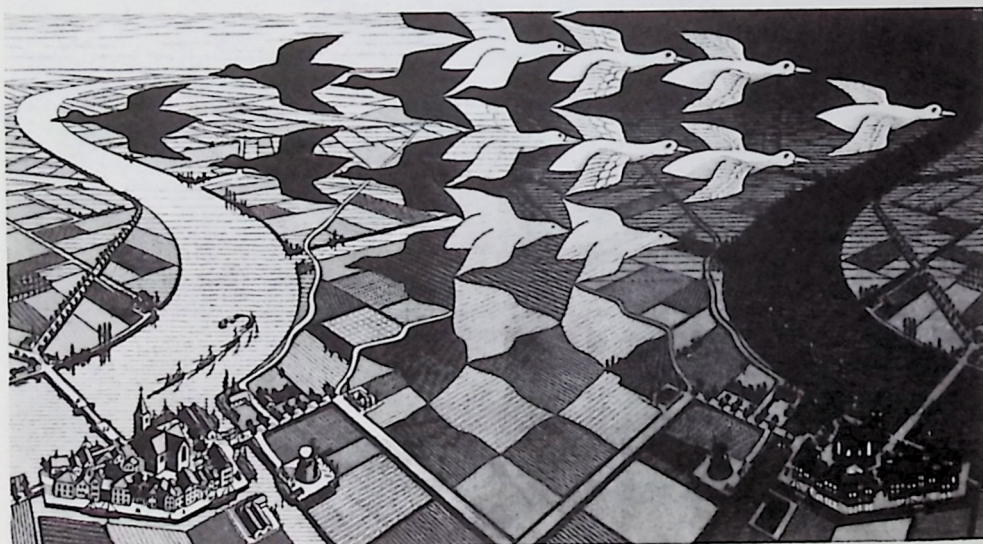
M.C. Escher was born in Leeuwarden, Holland in 1898, the youngest son of G.A. Escher, a hydraulic engineer. His school years were a nightmare. He had to repeat two grades in high school and never received his diploma (the equivalent of an AA degree) because he failed in math and art! The examination piece for the art course, a bird cage, was not acceptable to his teachers. Having failed to qualify for an academic career, his father sent him to Harlem to study at the School of Architecture. His architectural training did not last very long (looking at his print *Belvedere* one is not surprised at that). His Graphics teacher Mesquita discovered Maurits' talent for the decorative arts and with the reluctant agreement of his father he changed courses. Even though he had become quite proficient in the technique of the woodcut, his official report read:

"he is too tight, too literary-philosophical, a young man lacking in feeling or caprice, not enough of an artist."

After two years of study Escher left the art school, having mastered the art of the woodcut sufficiently to go his own way. He spent most of the next thirteen years in Italy where he married Jetta Umiker in 1924, daughter of a Swiss family who had left

Russia prior to the Revolution. The young couple lived with Jetta's parents in Rome and in 1926 son Georg was born. Until 1935, when the political climate became unacceptable to him, Escher felt quite at home in Italy. Each spring he would travel with fellow artists to the South and traverse the Campania, Abruzzi, Sicily, Malta and Corsica, mostly on foot with rucksacks on their backs. En route he collected impressions made sketches and returned after two months with hundreds of drawings which he used as models for many of his later works. At this time he was not very well known; he held a few exhibitions and illustrated one or two books but he hardly sold any of his artwork and remained dependent on his father. Although Escher's father enabled his son to live comfortably and pursue his artistic career, he never appreciated the value of his work. The print *Day and Night*, a synthesis of Escher's new world of thought, scarcely made an impression on him. Escher's sons have only a few of their famous father's works hanging in their homes.

In 1935, when young Georg, age nine, had to wear the uniform of the Fascist Youth in school, the family left Italy. They settled in Switzerland, at Montreux d'Oex. Escher was not happy in that "horrible white misery of snow". The landscape did not inspire him, the mountains appeared to



In *Day and Night* (woodcut, 1938), two-dimensional ploughed fields change into birds in flight.

him as 'derelict piles of stone without any history', the architecture was 'clinically neat, functional and without any flights of fancy'. Escher longed for the visual charm of the Mediterranean coast and the sea:

"There is nothing more enchanting than the sea, solitude on the foredeck of a little ship, the fishes, the clouds, the constant transformations of the weather."

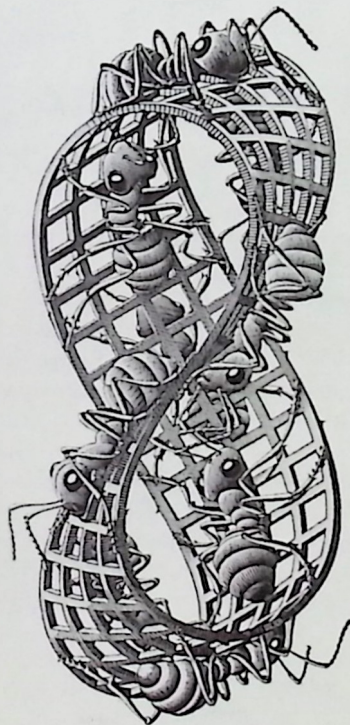
The motif of fishes and transformations was to play a large role in Escher's prints of surface divisions and metamorphoses. Escher arranged voyages in the Mediterranean on cargo vessels with a limited number of passengers by offering to pay for the cruise for Jetta and himself with four copies each of twelve prints which he would make from sketches made en route. Adria Line accepted and such prints as *Porthole*, *Freighter*, and *Marseilles* resulted. These voyages, which took him to Valencia from where he visited the Alhambra in Granada, had a profound influence on his studies of periodic drawing division. He had visited the Alhambra before in 1922 and had become fascinated by the Moorish tiles. The theme was to re-appear even in his writing:

"The Moors were masters in the filling of a surface with congruent figures and left no gaps. . . What a pity it was that Islam forbade the making of 'images'. In their tessellations they restricted themselves to figures with abstracted geometrical shapes. So far as I know, no single Moorish artist ever made so bold (or maybe the idea never dawned on him) as to use concrete, recognizable figures such as birds, fish, reptiles, and human beings. . . I find this restriction all the more unacceptable because it is the recognizability of the components of my own patterns that is the reason for my never-ceasing interest in this domain."

Escher's interest in periodic surface division did indeed last to the end of his life and reappears in his last print, *Snakes*, in combination with the themes of the cyclic and infinity.

In 1936 Escher took up his struggle with tessellations after ten years of passive gestation. He would spend entire days at the Alhambra, making copies of the Moorish tessellations. He read books about ornamentations and about mathematical treatises he could not understand. The only help he found was in the illustrations. He drew and sketched and he built up a system which was completed in 1937 and which he began to assimilate in metamorphoses and cycle prints.

It was during the course of his Spanish journey that his habit of accurately drawing from real life got him into trouble. He was drawing the old walls in Cartagena when a policeman, who regarded this as highly suspicious, asked him to accompany him to the police station: a foreigner making sketches of Spanish defense works must surely be a spy! After an hour he was allowed to leave but his drawings were confiscated. He never got them back and was still angry thirty years later when he told the story to his



Moebius Strip II, wood engraving, 1963

friend and biographer, Bruno Ernst. In 1937 the family moved to Ukkel, near Brussels and in 1941, when Belgians began to resent foreigners because they were consuming some of Belgium's scarce food supplies, they moved to Baarn, Holland.

The remainder of his life passed outwardly uneventful; Georg, Arthur and Jan grew up and left home; Escher still escaped the mostly damp and unfriendly climate of Holland through several freighter voyages in the Mediterranean but these voyages no longer influenced his work. Paradoxically, it was during his withdrawn remaining years in his native Holland that his work came to fruition and finally reached the outside world. Escher became more and more engrossed in his own interior world: the world of perspective and fantasy. He created simultaneous worlds (*Three Worlds*), impossible worlds, and worlds that cannot exist (*Belvedere*). He continued to explore designs in

Nature and Mathematics and struggled with approaches to representations of Infinity.

In 1969, knowing that he would have to have another serious operation (the tenth!) he used every moment of sufficient strength to complete his print, *Snakes*. Although the idea is another attempt at representation of infinity, he did not carry the theme of getting smaller and smaller ad infinitum (literally!) but rather suggested the idea of constant diminution in a contained manner. Although the sick man must have been drawing on his last reserves physically, there is no indication of exhaustion in the work. The drawings are powerful and firm and the meticulous attention to detail shows the hallmark of Escher's art.

In 1970 Escher moved to a Home in North Holland where elderly artists can have their own studios and at the same time be cared for. He died on the 27th of March, 1971.

Forms of Imagination Symposium

February 15-18

The largest exhibit of M.C. Escher's works ever shown in the Pacific Northwest will be on display simultaneously at the Stevenson Union Gallery on the SOSC campus and the Rogue Gallery in Medford. This exhibit is courtesy of the Vorpall Gallery in San Francisco and is funded in part by grants from the Southern Oregon Museum of Art and the Stevenson Union Gallery. Sixty important works will be exhibited (45 in Ashland and 15 in Medford) from February 15 to March 4. Receptions are scheduled for February 15 at 8 p.m. at the Stevenson Union Gallery and February 24 at the Rogue Gallery in Medford. In conjunction with the three-week exhibit, a Symposium will be offered at the Stevenson Union February 15 through 18.

The Symposium, *The Forms of Imagination* features a series of interdisciplinary

lectures by Professors of English, Mathematics, Art, and Computer Science.

From the field of literature Charles Ryberg and Edward Versluis, both Associate Professors of English at SOSC, will work with computers to create simulations. "We create a problem solving situation that is a fantasy, put it into a computer program and guide you through the fantasy," says Versluis. For the most part the work we have done so far will teach you how to paragraph, how to write a letter, that sort of thing. I have another one that's much more experimental. It's a murder mystery called *Twins* (after my twin-daughters). You analyze a poem and conversation and a lot of other things in language to discover that there are some pretty horrible things that are true about you and that you are also a pretty colorful and clever and lethal person and you become

these things because you get into the fantasy and assume an identity."

Edward Versluis has studied the works of M.C. Escher for several years. His paper: "Not As An Illustrator: M.C. Escher and the Mathematicians," was accepted by the American Society for Aesthetics for presentation at their annual meeting. Versluis once gave a lecture at the San Francisco Conservatory of Music on "The Art (visual and literary) to be found on the common bar napkin".

Marion Walter, Professor of Mathematics at the University of Oregon who is internationally famous for her children's books on Mathematics and Art (*Magic Mirror Book* and *Second Magic Mirror Book*), summed up her interests by her comment: "If I were not in Math, I'd be in Art."

Richard Montgomery, Professor of Mathematics at SOSC explores the insight that "the universality of natural patterns binds together divergent experiences, allowing us to communicate in literature, art, and in thought."

Gill Dellinger, Associate Professor of Art at the University of the Pacific teaches production courses in lithography.

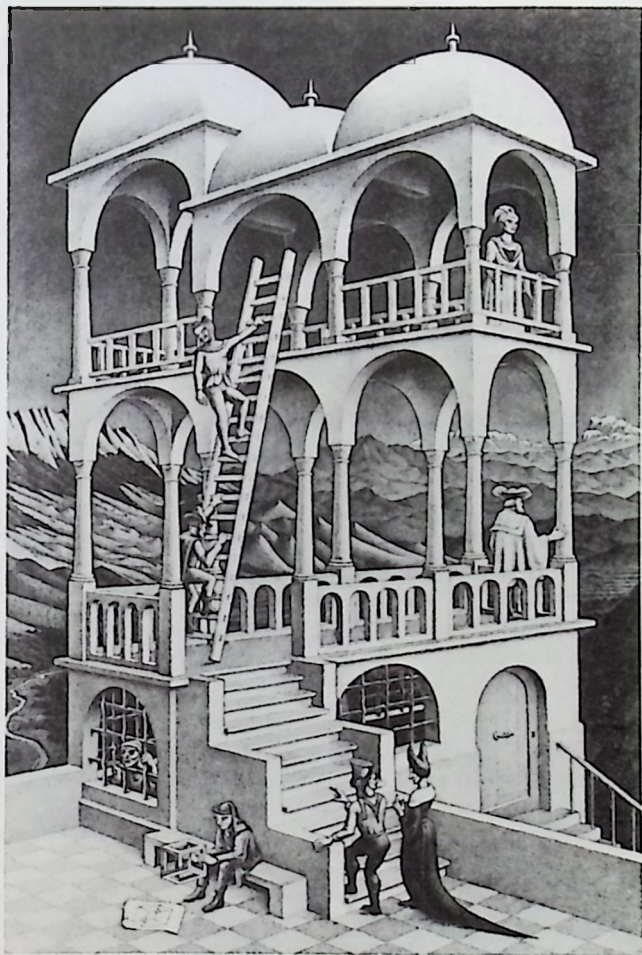
Grace Hertlein, Associate Professor of Computer Science at Chico State University has written more on computer graphics than anyone in the world (by her own admission). She edits the journal *Computer Graphics and Art*.

William Brown, Associate Professor of Mathematics at the University of the Pacific in Stockton, Calif., has conducted classes in mathematical forms in art. His most recent course was entitled "Mathematics and Visual Patterns".

The basic objective of the symposium, as in the case of all interdisciplinary courses, is to show the essential similarity of principles underlying disparate disciplines. The course does not concentrate on a narrowly defined body of materials or skills. **The Forms of Imagination** will begin with the formless creative impulse and study some of its formed manifestations. At an abstract level, Imagination should appear to students stripped of the limitations imposed by the materials of art and science. Concretely, the presentation of the Symposium and the study of M.C. Escher's work on exhibit should expand the student's awareness of the rich variety of forms of imaginative expression.

Each of the Symposium speakers is given

(contd. on page 38)



Belvedere, lithograph, 1958

Precision at Pistol River

by Joe Kogel

Handcrafted instruments by Les Stansell

Photographs by Veva Stansell

"I had never really built anything before I built that dulcimer," begins Les Stansell, a 29-year resident of Pistol River, (he pronounces it almost as one word, with the accent on the first syllable of Pistol). Stansell is now custom building classical guitars and dulcimers in his shop between Gold Beach and Brookings on the Oregon coast.

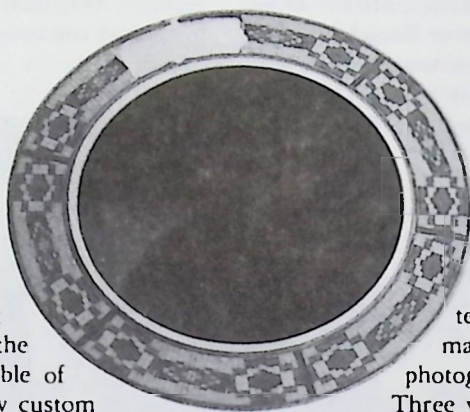
The way in which Stansell came to build "That [first] dulcimer," is a story worth telling. Long fascinated by the construction of quality musical instruments, it would be some time before his calling would call on him. First there were some detours to take.

Stansell was born and raised in Gold Beach. When he graduated high school, he spent a short time commercial fishing, but he didn't see much of a future in it for himself, and as he says, he "didn't want to become a logger or millworker, so I joined the army when I was 18."

His decision to enlist obviously had little to do with any interest in being a soldier.

"I saw that as an out, I guess. To see a little bit of the country and have a job while I was doing it."

His job in the service involved some of that same penchant for detail he would later



Guitar Rosette

use in handcrafting instruments, though he didn't know it at the time. He was a map compiler and a terrain analyst; making maps from aerial photography.

Three years of the army was enough, and so Stansell took the Army up on the G.I. bill and went to Southern Oregon State College as a music major for two years after leaving the service.

Stansell's career as a musician began 12 years ago, with most of his interest lying in the guitar, although he was "hot and heavy into the banjo" for awhile. He's played in bars and restaurants as a background performer, but he never considered performing (steel string and classical guitar) his forte—just a special obsession for his own pleasure.

Young Stansell, by now into his early twenties, is still obviously without a trace of woodworking skill in his background: A dabbling interest in music and some work with maps. How, from this conglomeration of experience, he chose to dive into the mystique-ridden and arduous field of instrument building was, and is, a mystery. It was nothing more than simple curiosity that caused him to write to the Northwest School of Instrument Design in Seattle after reading

an ad for it in a music magazine.

He sent off a letter to Anthony Huvard, the school's director. In the ensuing three months (before his interview with Huvard), with no prior experience and a couple of books, Les Stansell built himself a dulcimer, "Just to see if I could do it."

When he brought the dulcimer up to Huvard for his interview (only ten students are trained at one time), the director was very impressed. "If you can do that kind of work on your own. . . ." Oddly enough, that first dulcimer is the only instrument which Stansell has yet to sell. Everything he has made since that first experiment is gone.

So it was that four years ago, Stansell spent 10 months in what he calls the school's apprenticeship program. Most schools for instrument building offer a course for two months, some as much as 6 months, in which they provide all the tools, all the forms and molds, and the students simply put the guitar together.

But at the NWSID, Stansell and his nine classmates studied extensively and built a variety of tools which required exacting work before they ever came near an instrument.

"Basically we started out with nothing and ended up with practically a whole shop: Bench, basic hand tools and the basic knowledge necessary to set up our own shop.

"We started out learning design and construction—theory first" he says. "We also built our own tools and molds and jigs from scratch. His [Huvard's] idea was that if we could learn to build the tools first, get that experience of building these fairly precision instruments themselves, we would be properly prepared for the precision involved in building musical instruments. We built purfling cutters, and circle cutters.

"The purfling is the binding and the decorative strips that go around the guitar on the top and back where they join at the sides. It's usually celluloid in the factory guitars; but I use wood because it looks a lot nicer.

"What it does is it seals off all the end grain around the edge of the guitar. It also tightens the instrument up; kind of binds the whole thing together. You almost have to look on the inside of the guitar to see how

it's integrated.

"Then we built various jigs and forms and molds from patterns that we ourselves designed for dulcimers. We built dulcimers first, then after building a few more tools, we started in on guitars.

"It was a very intense program. Toward the end of the year, I was at school seven days a week, from morning till night. I knew that this was what I wanted to do, and this was my chance to really pick up on things.

"When we started making guitars, we were given blueprints and had to make modifications off of them—like altering body depth and fingerboard length. It all depends upon what you want: more bass, more treble. The guitar I'm making right now is a custom piece of work. It's no different in quality than any other hand-built guitar, except that it's built for a specific person's body size and hand size. I'm building it for a young lady who's got small hands, so she wanted the neck a little bit shorter and slightly narrower."

The guitar is a relatively new instrument compared with the violin, which has been tested by time for hundreds of years. But the guitar is also built differently than the violin. It's not built to take apart the way a violin is.

The top and back of a violin are glued to the sides with an animal glue or hide glue



that's water soluble and softens under heat. Any violin over a hundred or a hundred and fifty years old has almost certainly been taken apart once or twice.

Though Stansell is not yet able to support himself by building instruments, he would like to. To make ends meet (a kind of financial purfling), he takes any jobs he can find, generally construction or carpentry work. Not only does it give him a wage, but an education as well in how to complete the work on the house he's building for himself.

The expertise he's gained from his work on instruments has helped him in his construction work. It's also made it slightly maddening for him.

"I'm paying too close attention to the detail. Like putting up a stud wall—a lot of people just throw 'em together, and I'm sitting there, measuring off to the nearest millimeter. I'm working with experienced builders who just aren't that worried about what it looks like on the inside as long as it holds in one piece. Some of the framing is just thrown together. It's amazing to see how some of these houses are built nowadays."

In the three years since his graduation, Stansell has built 10 dulcimers and 3 guitars. He is currently working on a guitar and two orders for dulcimers. He asks for about \$1,000 for his guitars, which is relatively inexpensive for hand-built guitars. Hand-builds usually range around \$1,500. The most expensive are about \$4,000. His fee is \$350 for a dulcimer, which is a little higher than average—because he incorporates a lot of his guitar building techniques into the dulcimer, which enhances the looks, quality and lifespan of the instrument.

He has considered the fact that Pistol River may not be the ideal location for him to establish his trade—too far from any metropolitan area.

"I have thought about finding somebody who is an accomplished builder and is set up in business, to take me on as an assistant for a year or so. I think that may help to get more business savvy, and to become a little more well known. But I haven't found anybody like that yet.

"Basically what I'm doing is just building instruments and doing the best job that I

can. I'm hoping that I can sell them at a sufficiently reasonable price that enough people will see them. It may take me five or 10 years and 20 or 30 guitars to really make a name for myself. But I'm hoping that within five or 10 years I'll be able to have orders coming in."

On a typical classical guitar he may use Indian Rosewood on the back and sides, European or Sitka spruce for the top; ebony for the fingerboard; mahogany for the neck; myrtlewood for the binding and peghead veneer.

The European spruce is about \$20 more expensive per guitar than the locally grown Sitka, which is why large companies, like Martin, use it exclusively. But Stansell, because his volume is so low, can afford to use the more expensive wood.

How much difference does it make? The speculation runs wild. But according to Stansell, if a good vertical grain is used, the wood is properly aged; assembled with precision and in a dry environment, one will finish with a guitar with a nice sound.

"But there are things that add up. Maybe they make a percentage of a percentage difference by themselves, but they do add up."

The top is the drumhead of the guitar. At least ninety percent of the sound is coming from the top. The sound comes from striking the string, which sets the string in motion, which in turn sets the bridge in motion. The bridge then sets the top in motion, which sends air movement down to the back. The air rebounds off the back to the top and eventually is forced out the sound hole.

The back of the guitar is arched both across the back and lengthwise, to aim the sound out the sound hole. The sides of the guitar are also tapered toward the top, to accomplish the same end. There are almost no straight lines in a guitar. Even the thickness of the top is not uniform. The wood around the sound hole is approximately 2 millimeters thinner than the wood around the edges. Remember that all this work is done from scratch—from board lumber.

Even the decorative inlay around the top, the rosette, is not simply for embellishment. Its function is to help rigidify the sound hole so that it won't create destructive inter-

ference with the sound waves that are coming out of the top. Stansell, unlike some guitar makers, designs and makes all his own inlays by hand.

Finally there is the overall craftsmanship; how well it's put together; how much stress has been built into the guitar. Ideally, a guitar is built with as little stress in its structure as possible, because some stress is vital to the tone quality of the instrument. A builder can't go too far in this direction. It's impossible to build a guitar with no stress.

Stansell explains. "Stress results when you try to put the whole thing together and the sides don't fit perfectly, and you have to bend 'em to fit. Or sometimes your bracing isn't just right and you have to bend it a little, or put extra clamping pressure on to get it to go down right. Or the neck may be under stress because it didn't fit right. All of these things are going to build added stress into the guitar; The wood is going to be pulling away from itself.

"Too much stress will hurt the sound and eventually pull the guitar apart. And so you're looking for glue joints that are perfect. You want everything to fit before you put it together so you can use light clamping. The life span of a guitar should be at least 50 years."

But in order to get everything to fit just so, perfection must be within sight at all times. What if there's a slip up in the 135th hour of the 150-200 hours it takes to put one of these musical museum pieces together?

Stansell is surprisingly calm.

"There are a few operations that are nerve-racking. Most of those occur when you're gluing something together and it has to be done in just the right order and the timing is critical. Most of the work though, can be laid out and done leisurely.

"Still, the sequence is critical. You have to think out the process of

each step, and be thinking about two or three steps ahead of each step before you actually do that step.

"It's a tedious thing which will pick up speed after awhile. Frequently I'll spend more time thinking about how to do something than the actual process takes. After I build enough guitars, I won't have to think as much. My hands will do it for me. It's like playing a guitar or doing any precise movements with your hands. You have to do it repeatedly until the hands remember the movement themselves.

"So far I've been pretty fortunate that I haven't ruined anything. A lot of times, I'll make a mistake, and think I've completely blown it. But after waiting a few days, I come up with some kind of alternative method, a variation that, in a lot of cases, works out even better."

While he hasn't made any fatal mistakes, Stansell has had some errors which could not be salvaged - other than by the sanitation department. But those occurred early enough in the process where suicide was not a necessary recourse.

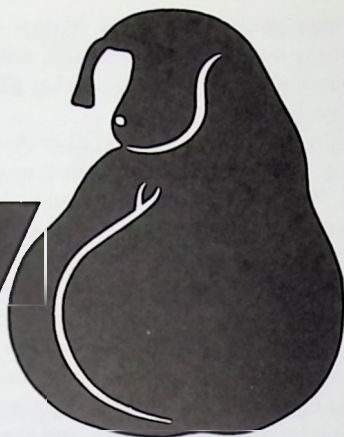
"I hope I never have to do that," he says.

Les built the instrument used by classical guitarist Joe Thompson.

Joe Kogel is a regular contributor to the KSOR Guide.



pear fantasy



by Davia M. Elliott

Artwork photographed by Alan Klockman

I don't know what *you* think of when you hear the word "pear," but, thanks to Betty La Duke Westigard, my perceptions will never be the same.

It used to be that when I thought of a pear I had visions of luscious fruit ripening in Rogue Valley orchards. I thought of well-tended trees filled with beautiful fruit, ready to be picked and sliced and enjoyed with a little cheese and wine. Or I thought how lucky I was to live among one of nature's bounties, one that I could pluck and much appreciatively as I walked through the nearby hills.

It was with surprise, then, and suspicion, that I watched Betty distribute pears to me and other students of her Design I class. Betty, you understand, is a classy teacher, not given to frivolities. "Is this breakfast?" I asked an equally amazed classmate.

Luckily we both restrained ourselves and Betty soon explained. She wanted us to view the pear in a new way, she said: not as a pear, but as a form with rhythm and line and personality. Most of us, I admit, were a bit skeptical as Betty assigned us to groups of five or six and gave each group a different word. "Joy," she told one group. "Prison," she said to another. "Sensual," she told my group.

"What?" we asked. "Carve!" Betty answered. And in one of the many "ah-hah" experiences we were to have in the class, we finally understood why Betty had asked each of us to bring a knife. Armed with a variety of pocket, pen, Swiss Army and, in one pun-filled instance, a paring knife, we began to carve.

Quite soon each whole, live pear was transformed. In the "Destruction" group, the results were awe-inspiring. Who would have guessed that there were so many ways to depict the word destruction using (or abusing) a small, lovely pear? The results of the other groups were just as surprising. The "sensuals" may have received most of the laughs, but the "Pear Relationship" group got the most nods of appreciation.

Amazingly, with nothing more than a single word in mind, each of us had re-designed the pear in such a way that it represented what that word meant to us personally. The variety of styles was as astounding as the facility with which we accomplished the task. We displayed our finished pears on one of the tables and admired our handiwork, talking about the results and how they applied to the various themes. Some of us ate our works of art as Betty explained our next assignment.

Using black and white paper and scissors, we were to create two pear silhouettes—one happy, one sad. With our two basic silhouette shapes, we were to create six panels that exemplified to each of us individually and personally the words “Destruction,” “Joy,” “Surprise,” “Prison,” “Sensuousness,” and “Relationship.” Fantasy was the key-word. We were to fantasize how the pear could be symbolically transformed into an image, into a “mood” that represented each word. The positive and negative shapes were to be arranged in an 18” x 18” space, in any way we wished, with an eye to pleasing design. Some of the results of this project are reproduced here.

In Figure 1, Nancy Bright’s finished work is a good example of how the fantasy shapes have taken on a deeply personal meaning. In the first panel, at the top left, Nancy has used a cut-out silhouette shape and three very delicate lines to create her “Sensuous Pear.” The design is deceptively simple and conveys a voluptuous feeling.

In the second panel, top middle, the pear is opened with a bite-like shape to reveal a seed, a “Pear Surprise.” Next is “Pear Joy,” and here Nancy has extended the basic pear shape outside the boundaries of its panel, “in uncontained joy,” she says, “as if it can’t be suppressed within the confines of its frame.”

The fourth panel, at bottom left, is “Pear Relationship,” which Nancy sees as a seed growing and “becoming a mirror image of the original pear shape.” The fifth frame is “Pear Prison” and Nancy has effectively conveyed within it a feeling of confinement, of claustrophobic imprisonment. She has arranged her design so that the pear within the angular shape in the middle defines the edges of the space it inhabits.

In her last panel, Nancy creates a definite mood of “Pear Destruction.” Not only has the pear shape been demolished, but the feeling is one of deep injury, partly because of the design form itself, and partly because of the spike-like shape cut from the center of the collapsed pear. This design class was

Nancy’s first art class in many years. We all enjoyed watching her talent unfold.

Candy Wooding’s work (Figure 2) exhibits a fine, clean, clear sense of design. Perhaps because of her background as a calligrapher and graphic artist, Candy brought to her work a good sense of form. She was looking for a finished product that was pleasing in its sense of shape and contrast. “I didn’t work solely with just one of the six frames,” Candy notes. “I always kept in mind the total look and balance of the entire project.”

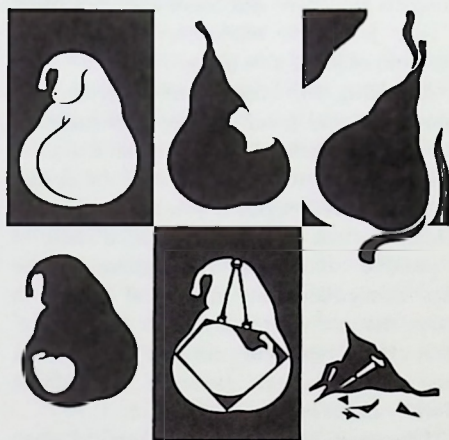


Figure 1

Nancy Bright

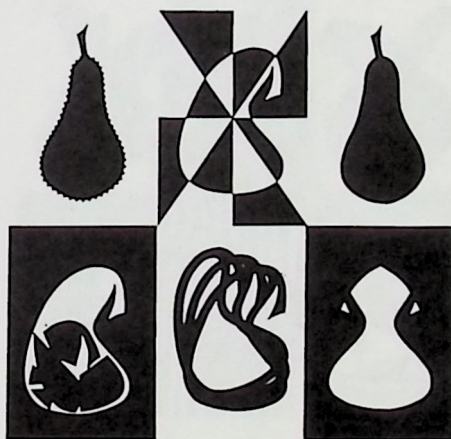


Figure 2

Candy Wooding

By focusing on how the individual panels fit into the whole, Candy has created a harmonious and exciting work. Her fourth panel, where the pear silhouette contains itself but in a shattered form, is a remarkable example of "Pear Destruction." It's as if the form has collapsed inward on itself, a feeling many of us can identify with when facing one of life's catastrophies, like finals.

In Figure 3, Steve Colombo has created some excellent designs, too. I particularly admire his sixth panel, the bird-like shape, complete with feathers. But the basic pear shape is still there and Steve calls this panel "Pear Joy." He related it to the joyous freedom of being able to fly.

In talking with Steve about the project, he disclaimed any great philosophical meaning behind his work. And again, he was concerned during its execution that the design work as a whole. But if you study the individual frames, you begin to get a sense of "positive" and "negative," and see how he has manipulated the individual spaces in ways that are clearly joyous or destructive, that clearly represent prison or relationship, and that make one aware of the infinite variety of the human imagination.

Like many of us, Steve was skeptical when Betty outlined this project for us. Like many of us, he wasn't sure he could do it. But the

hesitation all of us felt was quickly replaced by eagerness as we cut and pasted and began to see the panels develop. Steve speaks for all of us when he says, "It was a difficult assignment, but satisfying."

Nick Bridges (Figure 4) has had some previous experience with illustration. "But I'd never done cut-outs except way back in high school," he said. Perhaps so, but his approach to the project is outstanding. When I asked him about his final results, he said he was most interested in making them graphic and "easy to read."

In his first panel, "Pear Surprise," he succeeds in making one feel genuine concern at the surprise in store for that poor pear once the fuse has burned down. In his next panel, the heart-shape within the voluptuous figure, Nick has created a stylized picture of joy. And the butterfly panel is his interpretation of sensuousness.

In his fourth panel, Nick was striving for "Pear Relationship" in a way that didn't deal with the emotionality of human relationships, as many did. Instead he was attempting to document the relationship of dark and light and he has succeeded in creating a mood picture that includes the calm of a sunny day and the temper of a dark, wind-swept night.

His next panel, "Pear Prison," is also



Figure 3 Steve Colombo



Figure 4 Nick Bridges

exceptional. The detail of the prison-like bar shapes, the spreading of the pear over the greater portion of the frame, readily suggests confinement. And in his sixth, the pear is being destroyed from within, as well as from without.

In Figure 5, Theresa Cooper has ingeniously created moods within moods in many of her panels. There is delight in discovering the striped hat on the jailbird pear, captured behind bars in her first panel. And in her fourth panel, "Pear Relationship," she has meticulously cut into the pear shape to create two people locked in an embrace. The delicacy of the cuts in this frame contrasts with the harshness of "Destruction," in which the pear shape has been fragmented in a way that disguises the shape of a gun found in the middle. And in her last panel, the pear shape takes on a Buddha-like quality, becoming a figure holding a rotund belly that is delightful in its interpretation.

For my own efforts, (Figure 6) I enjoyed working on the second panel, "Pear Joy," the most. When I considered how best to create this particular mood, I harkened back to those lovely days of my childhood when I learned to create a lace-like effect by folding and cutting paper laterally in alternating cuts. The happiness I felt then best represents, even today, my concept of joy.



Figure 5

Theresa Cooper

It was also great fun to work on "Pear Surprise," in which I turn the pear shape into a cornucopia. But the most satisfying panel for me is the fifth, "Sensuous Pear." Somehow I'm most pleased with the finished design.

Like the rest of the class, I reworked some of the individual designs to fit the entire project. All of us learned much, I think, about the art of designing specific concepts within a certain limitation of shape and form. All of us learned that any boundaries we encountered were imposed solely by a limited imagination. And it was a limit we weren't allowed to cultivate in the class.

If we thought our panels were the last we'd see of pears for awhile, we were sorely wrong. Betty is the type of teacher who asks for all that her students can give, and then she asks them for one more ounce. She announced that our next project in the pear fantasy theme would be for each of us to create a pear in the cubist style. Her announcement was met with more than a little ill humor and the dismay in the room was palpable. What, we asked grouchyly, was cubism?

Armed with slides and books, Betty proceeded to introduce us to this new style. We were to fragment the pear, she said. We were to use playful lines and shading to



Figure 6

Davia Elliott

suggest movement. She showed us an evolution of cubism in a comprehensive slide show and said, "Go to it." At last, we thought. We get to use our pencils!

And use them we did. Julie O'Donnell's finished work (Figure 7) is a fine example of an excellent cubist pear. Like most of us, Julie had only a passing knowledge of the abstraction of cubism and the difficulty of translating that knowledge to paper in the form of a pear seemed impossible. When I asked her how she managed it, Julie's reply was, "I listened to jazz on KSOR." Now, why didn't I think of that!

Karen Hoadley (Figure 8) admits freely that cubism isn't her thing. Her enthusiasm for the project was less than overwhelming but Betty has the ability to instill in her students a willingness to try anything once. Karen never anticipated that she'd end up with the whimsical fantasy pear that she did, and she's not sure she'll ever hang it on her wall, but she was glad for the opportunity to let her feelings flow freely from pencil to paper. It was a growth experience she's proud of.

Tom Gandt (Figure 9) was always a joy in class. He has a background in architectural drawing and each project seemed a challenge for him. When I asked him how he felt about the pear as cubism, he made several remarks that can best be described as "expletive deleted!" His reaction to the project was, as it was for many of us, "I can't do it!" But

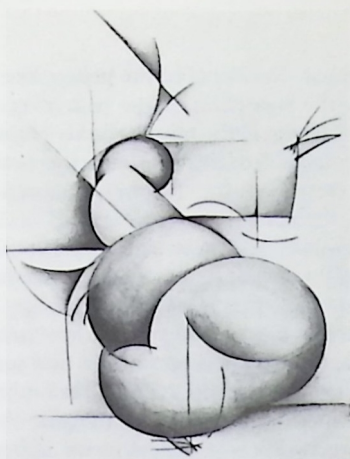


Figure 7 Julie O'Donnell



Figure 8 Karen Hoadley

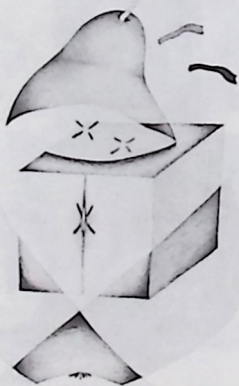


Figure 10 Nancy Bright



Figure 11 Nancy Knecht

as you can see, he did do it, and he did it well. He utilized a dark collage to the right to enhance the pear shape and he invented a pear that has a marvelous sense of line, of movement, and a surrealistic quality that is quite effective.

In Figure 10, Nancy Bright's work is again represented. Her interpretation of the pear as cubism is one of my favorites. The pear is fragmented in a literal "cubistic" sense and the way she had included the design of the seeds is unusually effective. They take on a flower-like quality that is delicate and precise.

Nancy has more patience with a pencil than anyone I know and the effect she achieved in designing and shading the assigned projects was a marvel to all of us. Nancy is shy about her work, but nonetheless, we expect to see it hanging in The Louvre some day soon.

Nancy Knecht (Figure 11) is a clothes designer, "not a master of the cubist form," she says laughingly. But she brought to her project a willingness to experiment, to meet the challenge of interpretation that all of us enjoy in Betty's classes. We both agree that we really like the "safety" of doing what is familiar to us but that Betty seldom lets us reside in that safe place. Instead, she stretches us beyond the limits of our (imagined) skills. And regardless of how we feel about an individual project, we're always happy with how much we grow.

And I promise you: I'll never eat a pear again with the same nonchalance that I did before I took this class.

Davia M. Elliott is a sophomore who returned to college after an 18 year hiatus as a secretary. She intends to sample the whole smorgasboard before committing herself to a specific major.

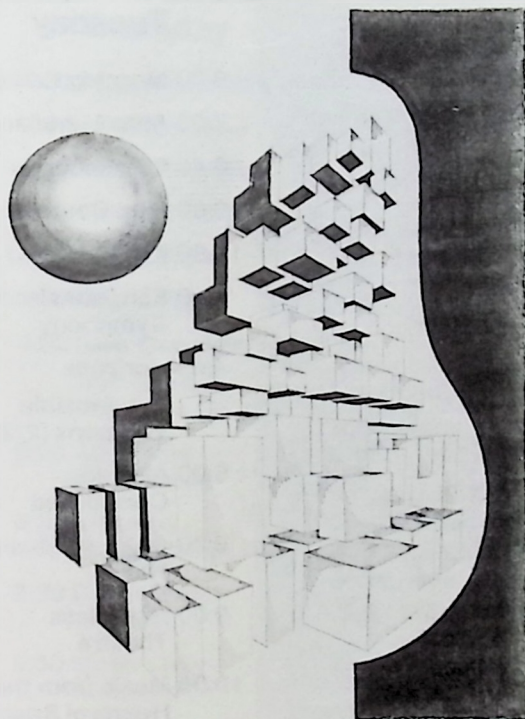


Figure 9

Tom Gandt

Guide readers are invited to the Grand Opening of the Student Art Show featuring these and other works from the Design I classes. The Grand Opening is scheduled for February 15th at 7:00 pm in the Central Hall Gallery on the campus of Southern Oregon State College.

The show will remain on exhibit through February 28. Central Hall Gallery hours are 8 am-10 pm Monday through Thursday, and 8 am-5:30 pm on Friday.

PROGRAMS & SPECIALS AT A GLANCE

The Empire Strikes Back continues the Star Wars saga of a galaxy far, far away in a 10-part radio drama series adapted from the hit movie sequel. It features three of the film's original stars: Mark Hamill as Luke Skywalker, Anthony Daniels as the protocol droid, See-Threepio, and Billy Dee Williams as Lando Carlrissian. The series premieres February 14, and airs Mondays at 9:30 p.m.

Indefensible Weapons Series, by Yale University, discusses the arguments for and against nuclear weapons. This week's scheduled program is "The Bomb" during its air time.

The Hourglass adaptations of works by Seth Ulman and The special series

Horizons explores minorities, women groups. It airs Tuesday

About Books and Writers with Robert Cromie features discussions with novelists, poets, playwrights and publishers. Editor and journalist Robert Cromie hosts this interview series dedicated to the world of writers and writing, which airs Mondays at 4:00 p.m., beginning February 14.

Sunday	Monday	Tuesday	Wednesday
7:00 Ante Meridian	6:00 Morning Edition	6:00 Morning Edition	6:00 Morning Edition
9:30 St. Paul Sunday Morning	7:00 Ante Meridian	7:00 Ante Meridian	7:00 Ante Meridian
11:00 Sunday Show	9:45 European Profiles	9:45 900 Seconds	9:45 All Things Considered
4:00 Siskiyou Music Hall	10:00 First Concert	10:00 First Concert	10:00 First Concert
6:30 All Things Considered	12:00 KSOR News	12:00 KSOR News	12:00 KSOR News
7:30 Chicago Symphony	2:00 American Orchestras	2:00 San Francisco Symphony	2:00 San Francisco Symphony
9:30 Word Jazz	4:00 Indefensible Weapons (2/7)	4:00 Horizons	4:00 Horizons
10:00 Weekend Jazz	About Books and Writers	Indefensible Weapons (2/8)	Indefensible Weapons (2/8)
	5:00 All Things Considered	5:00 All Things Considered	5:00 All Things Considered
	6:30 Siskiyou Music Hall	6:30 Siskiyou Music Hall	6:30 Siskiyou Music Hall
	9:00 Lord of the Rings	9:00 Hourglass Theatre	9:00 Hourglass Theatre
	9:30 Star Wars Empire Strikes Back (starts 2/14)	10:00 Music from the Hearts of Space	10:00 Music from the Hearts of Space
	10:00 The Blues	11:00 Post Meridian	11:00 Post Meridian

Sponsors: The 1982 Massey Lecture
 University professor Robert Jay Lifton,
 comments against the use of nuclear
 weapons. A six-week-long series pre-empts all regularly
 scheduled programming for the week of February 7-11
 from 4-5 p.m.

Theatre presents three radio dramatic
 productions by various famous authors, directed
 and produced in the KSOR studios.
 Starts Tuesdays at 9:00 p.m.

Issues major issues and concerns of
 the day, children, the elderly, and other
 topics. Starts at 4:00 pm.



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Wednesday	Thursday	Friday	Saturday
6:00 Morning Edition	6:00 Morning Edition	6:00 Morning Edition	7:00 Ante Meridian
7:00 Ante Meridian	7:00 Ante Meridian	7:00 Ante Meridian	9:45 Parents, Taxpayers and Schools
9:45 Women	9:45 Veneration Gap	9:45 BBC Report	10:00 Jazz Revisited
10:00 First Concert	10:00 First Concert	10:00 First Concert	10:30 Micrologus
12:00 KSOR News	12:00 KSOR News	12:00 KSOR News	11:00 Metropolitan Opera
2:00 Grand Piano	2:00 Grand Piano	2:00 International Festival	3:00 Studs Terkel
4:00 New Dimensions	4:00 New Dimensions	4:00 Jazz at the Institute	4:00 Siskiyou Music Hall
Indefensible Weapons (2/10)	Indefensible Weapons (2/10)	Indefensible Weapons (2/11)	6:30 All Things Considered
5:00 All Things Considered	5:00 All Things Considered	5:00 All Things Considered	7:30 Pickings
6:30 Siskiyou Music Hall	6:30 Siskiyou Music Hall	6:30 Siskiyou Music Hall	8:00 A Mixed Bag
9:00 Canticle for Liebowitz	9:00 Canticle for Liebowitz	8:00 New York Philharmonic	10:00 Jazz Alive!
9:30 Moon Over Morocco	9:30 Moon Over Morocco	10:00 Jazz Album Preview	12:00 Weekend Jazz
10:00 Possible Musics	10:00 Possible Musics	10:45 Weekend Jazz	
11:30 Post Meridian	11:30 Post Meridian		

SUNDAY

*by date denotes composer's birthdate

7:00 am Ante Meridian

Your companion in the early morning! A.M. combines jazz with classical music and includes daily features such as Arts Calendar and segments from "Morning Edition."

9:30 am Saint Paul Sunday Morning

Members of the Saint Paul Chamber Orchestra and an outstanding roster of guest artists perform in this series of 90-minute programs exploring the unique world of chamber music. Featured are lively conversations among guests and series host/conductor William McGlaughlin.

Feb. 6 Members of the Saint Paul Chamber Orchestra perform Haydn's Symphony No. 86 in D Major, Boyce's Symphony No. 1 in B-flat Major, and Bach's Brandenburg Concerto No. 1.

Feb. 13 Harpsichordist Eiji Hashimoto performs works from Couperin's "Sixieme Orde"; Bach's "Well Tempered Clavier"; C.P.E. Bach's Wurttemberg Sonata No. 1 in A Minor, W. 49, No. 1; J.C. Bach's Sonata in D Major, Opus 5, No. 2; and Four Sonatas by Scarlatti.

Feb. 20 The Dale Warland Singers perform "Gloria" by Dominick Argento, "My Shepherd Will Supply My Need" by Virgil Thompson, "Nocturne" by Alfred Janson, Mass in G Minor by Ralph Vaughan Williams, "... a Riveder le Stelle" by Ingvar Lidholm, and arrangements of four American folksongs.

Feb. 27 Flutist Jean Pierre Rampal and pianist John Steel Ritter perform works from the Romantic era of composition.

11:00 am The Sunday Show

A weekly program devoted to all aspects of the arts. The unique eclectic format includes arts news, criticism, commentary, interviews, documentaries, and performances, often transmitted live from locations across the country and around the world.

4:00 pm Siskiyou Music Hall

Classical music from the Renaissance to the Contemporary.

Feb. 6 MORALES: Magnificat

Feb. 13 BACH: Cantata No. 169

Feb. 20 GINASTERA: String Quartet No. 2

Feb. 27 SCHUBERT: Fantasy in C Major ("Wanderer")

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6:30 pm All Things Considered

The weekend edition of National Public Radio's award-winning nightly news magazine.

7:30 pm Chicago Symphony Orchestra

Sir George Solti is Music Director of the 92nd season of concerts.

Production funded by Amoco.

Feb. 6 George Solti conducts **Sinfonia sacra** by Polish-born contemporary composer Andrzej Panufnik. Violinist Lydia Mordkovich performs the Violin Concerto in A Minor, Op. 82, by Alexander Glazounov, and Mendelssohn's Symphony No. 4 in A Minor, op. 90, the **Italian**, concludes this concert.

Feb. 13 Varujan Kojian guest conducts, beginning with La Clemenza di Tito Overture, Mozart's final opera; and Symphony No. 8 by late Swedish contemporary composer Allan Pettersson. Cello virtuoso Lynn Harrell is featured soloist, performing Elgar's Cello Concerto, Op. 85.

Feb. 20 Appearing as guest soloist is pianist Rudolf Firkusny, performing Piano Concerto No. 16 in D by Mozart. Concluding the program is Bruckner's Symphony No. 6 in A Major. Rafael Kubelik guest conducts.

Feb. 27 The Chicago Symphony Orchestra, Chicago Symphony Chorus, and Glen Ellyn Children's Chorus join forces to perform a program of choral works, including Bartok's **Cantata Profana**, featuring as soloists tenor Dennis Bailey and baritone David Arnold; and Kodaly's **Psalmus Hungaricus**, featuring the children's chorus along with soloist tenor Dennis Bailey. **Quattro Pezzi Sacri** (Four Sacred Pieces), Verdi's last published compositions, conclude the performance.

9:30 pm Ken Nordine's Word Jazz

Ken Nordine is host, talent and creator of this weekly free form romp through words sounds, music and poetry.

10:00 pm Weekend Jazz

Swing, straight ahead, free, and bebop.

2:00 am Sign-Off

Thank You to Our Program Underwriters

The KSOR Listeners Guild encourages members to write to businesses and corporations to express appreciation for their support of programs for which they provide funding.

Letters to those without addresses may be sent c/o KSOR Development, 1250 Siskiyou Blvd., Ashland, OR 97520. We would appreciate copies of your letters for underwriting files.

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Star Wars

Empire Strikes Back

MONDAY

*by name denotes composer's birthdate

8:00 am Morning Edition

Just like *All Things Considered*, this award-winning news magazine is a lively blend of news, features and commentary on national and world affairs.

7:00 am Ante Meridian

Classical music and jazz combined with features from "Morning Edition," plus:

8:00 am, Community Calendar

9:15 am, Calendar of the Arts

9:45 am European Profiles

10:00 am-2:00 pm First Concert

Your host is Traci Maltby.

Feb. 7 REMEM: Third Symphony

Feb. 14 SCHUMANN: Humoreske Op.20

Feb. 21 MOZART: Symphony No. 29 in A, K. 201

Feb. 28 FRANCK: Sonata for Violin and Piano in A

12:00 n KSOR News

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2:00 pm American Orchestras:

Saint Louis Symphony Orchestra

The Saint Louis Symphony Orchestra under music director and conductor Leonard Slatkin, is featured in 26 performances from the 1982-83 concert season. Richard Freed is host of the series, which includes occasional intermission highlights on the orchestra, the work performed, and their composers.

Feb. 7 Guest conductor Max Rudolf leads the Saint Louis Symphony Orchestra in "Maskerade" by Nielsen; Mendelssohn's Piano Concerto No. 2 in D Minor with soloist Lydia Artymiw; and Beethoven's Symphony No. 7 in A Major.

Feb. 14 Guest conductor Eugene Ormandy leads the orchestra in his arrangement of Toccata and Fugue in D Minor by Bach; Symphony No. 7 by Sibelius; and Beethoven's "Egmont Overture" and Symphony No. 5 in C Minor.

Feb. 21 Conductor Leonard Slatkin directs Mozart's Overture to "Le Nozze di Figaro," K. 492; "Sheherazade" by Ravel; and "Till Eulenspiegel's Merry Pranks" by Strauss. Soprano Frederica von Stade sings two Mozart arias: "Voi che sapate" from "Le Nozze di Figaro" and "Parto, parto" from "La Clemenza di Tito."

Feb. 28 Guest conductor Catherine Comet leads the Saint Louis Symphony Orchestra in "Jeux" by Debussy; Prokofiev's Piano Concerto No. 2 in G Minor with soloist Lorin Hollander; and Schumann's Symphony No. 3 in E Flat Major, ("Rhenish").

4:00 pm Indefensible Weapons

(The 1982 Massey Lecture Series)

In February National Public Radio presents "Indefensible Weapons," a series of five lectures by Yale University professor Robert Jay Lifton. The noted psychiatrist, who discusses his opposition to the use of nuclear weapons, is best known for investigations into the psychological effects of the atomic bomb in Hiroshima and brainwashing. This week-long series pre-empts all regularly scheduled programming.

The series is a production of the Canadian Broadcasting Corporation.

Feb. 7 The World of the Bomb: Absurdity and Illusion Dr. Robert Jay Lifton takes a hard look at nuclear war and argues against the position that nuclear weapons protect security.

4:00 pm About Books and Writers with Robert Cromie

Editor and journalist Robert Cromie talks with novelists, poets, playwrights and publishers in this weekly interview series dedicated to the world of writers and writing.

Feb. 14 Virginia Gardner talks about "Louise Bryant," detailing the life of this American journalist who reported from Russia during the Bolshevik revolution.

Feb. 21 Richard Mincer, executive producer of the "Phil Donahue Show," and his wife Deanne describe "The Talk Show Book."

Feb. 28 Carolyn Fourche about her recent book of poetry, "The Country Between Us," dealing with her experiences in El Salvador.

Program Notes: NPR Journal and Spider's Web are no longer produced. It is a great loss to listeners who have enjoyed the unusual and in-depth treatments of subjects explored in NPR Journal; and to the youthful listeners who have enjoyed the years of excellent Spider's Web programs. We hope you will enjoy Books and Writers, and will be patient as we search for an appropriate replacement for Spider's Web.

5:00 pm All Things Considered

Susan Stamberg and Noah Adams co-host this award-winning news magazine.

6:30 pm Siskiyou Music Hall

Feb. 7 BRAHMS: Serenade No. 1 in D, Op. 11

Feb. 14 TCHAIKOVSKY: Symphony No. 6 in B Minor, Op. 74

Feb. 21 SCOTT: Piano Concerto No. 1

Feb. 28 HAYDN: Symphony No. 46 in B

9:00 pm The Lord of the Rings

A 26-part radio adaptation of J.R.R. Tolkien's fantasy trilogy about the inhabitants of the magical land of middle earth. Each episode is introduced by actress Tammy Grimes.

Feb. 7 The Knife in the Dark Attacked by the Black Riders, Frodo calls upon his magic ring for protection.

Feb. 14 The Council of Elrond Frodo is reunited with his uncle Bilbo at the house of Elrond where they decide the magic rings must be destroyed.

Feb. 21 The Fellowship of the Ring Frodo and his companions agree to follow Gandalf into the perilous mines of Moria.

Feb. 28 The Mines of Moria Gandalf and his followers reach the bridge of Khazad-dum where they confront a most terrifying power—Balrag!

9:30 pm Star Wars

This radio adaptation of the biggest box office hit in movie history features Mark Hamill as Luke Skywalker and Anthony Daniels as See Threepio re-creating their film roles. The series is based on original characters and situations created by George Lucas. The series concludes this month.

Feb. 7 Force and Counterforce As the rebels scramble to prepare their tiny fleet for an assault on the Death Star, Darth Vader returns for what may be the final, ultimate battle of power.

9:30 pm The Empire Strikes Back

The saga continues as Luke Skywalker meets Yoda, the Jedi master, and learns the secret behind The Force in this exclusive 10-part radio adaptation from National Public Radio. Chronicling turbulent events in a galaxy far, far away, the series original film stars Mark Hamill as Luke Skywalker, Anthony Daniels as See Threepio, and Billy Dee Williams as Lando Calrissian—with the Academy Award-winning sound effects and music from the original movie.

The Empire Strikes Back, a production of National Public Radio in association with KUSC-FM/Los Angeles and the corporation of Lucasfilm Ltd., is based on character and situations created by George Lucas.

Feb. 14 Freedom's Winter Freedom fighters establish a base on the arctic planet Hoth where Luke Skywalker, attacked by a savage ice beast, sees the image of his Jedi instructor, Obi Wan Kenobi.

Feb. 21 The Coming Storm The Rebels discover the Empire is not the only enemy when Luke Skywalker and Han Solo are stranded in a howling blizzard on the forbidding planet Hoth.

Feb. 28 A Question of Survival Evil Darth Vader, assembling the Empire's forces for battle, discovers the Rebels' military base.

10:00 pm The Blues

2:00 am Sign-Off

TUESDAY

*by date denotes composer's birthdate

6:00 am Morning Edition

7:00 am Ante Meridian

9:45 am 900 Seconds

A public affairs program produced by KSOR.

10:00 am-2:00 pm First Concert

Feb. 1 FRANCK: Symphony In D Minor

Feb. 8 BEETHOVEN: Piano Concerto No. 5 in E-flat ("Emporer")

Feb. 15 MUSSORGSKY: Pictures at an Exhibition (Piano version)

Feb. 22 CHAUSSON: Symphony in B-flat

2:00 pm San Francisco Symphony

Edo de Waart is Musical Director in this 26-week series of concerts.

Feb. 1 The San Francisco Symphony Chorus joins the Orchestra in the performance of Bernstein's Symphony No. 1, *Jeremiah*, and Beethoven's No. 9, conducted by Edo de Waart with Chorus Director Louis Magor. Featured soloists are soprano Faye Robinson; mezzo-soprano Janice Taylor;

tenor Vinson Cole; and baritone David Arnold.

Feb. 8 Edo de Waart conducts Handel's *Entrance of the Queen of Sheba*, Triple Concerto by Tippett, and Berlioz's *Symphonie fantastique*. Violinist Raymond Kobler, violist Geraldine Walther and cellist Ralph Kirshbaum are featured soloists.

Feb. 15 Pianist Horacio Gutierrez is guest soloist, performing Piano Concerto No. 3 by Rachmaninoff. Other works include *El Salon Mexico* by Copland; Ives' *Central Park in the Dark*; and *An American in Paris* by Gershwin. Edo de Waart conducts.

Feb. 22 Edo de Waart conducts Haydn's Symphony No. 46, Respighi's *Fountains of Rome*, and Symphony No. 4 by Mahler. Featured soloist is Linda Zoghby, soprano.

4:00 pm Horizons

Horizons is a weekly documentary series which explores major issues and concerns of minorities, women, children, the elderly, and other groups.

Feb. 1 A Walk Through Harlem

Residents of New York City's Harlem discuss attempts to recapture the community's grandeur of the '20s.

Feb. 8 Pre-empted by the week-long **1982 Massey Lecture Series, Indefensible Weapons.**

Feb. 15 Vukuzenzele; Ware up and Do it Yourself Disabled veterans who founded the Zimbabwe farm cooperative "Vukuzenzele," discuss their post-war difficulties, present rehabilitation and hopes for the future.



"The Parking Boys" of Nairobi, Kenya

Feb. 22 The Parking Boys of Nairobi, Kenya A visit to the slums of Nairobi, Kenya, where a new musical group, the Undugu Beat '75 Jazz Band is bringing new hope to homeless youngsters knows as "parking boys."

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4:00 pm Indefensible Weapons (The 1982 Massey Lecture Series)

Feb. 8 Is Hiroshima Our Text? Dr. Robert Jan Lifton examines the lessons of Hiroshima, as well as some of the incorrect conclusions that have been drawn about the use of the atomic weapons.

5:00 pm All Things Considered

6:30 pm Siskiyou Music Hall

- Feb. 1** MAHLER: Symphony No. 7
(Song of the Night)
Feb. 8 SCHUBERT: String Quartet in B-flat, D. 112
Feb. 15 BRAHMS: Sextet in G, Op. 36
Feb. 22 Mozart: Sonata No. 13 in B-flat, K. 333

9:00 pm The Hourglass Theatre

Three radio drama productions, adapted and directed by Seth Ulman and produced in the KSOR studios.

Feb. 1 The Man with the Heart in the Highlands by William Saroyan. The cast includes Phillip Martin, James Martin, John Machin, Edward Peatow, Mark Butterfield, Ashley Peterson, Shirley Rice, Kurt Lango and John Whiteside. Seth Ulman is narrator.

Feb. 8 The Hourglass by William Butler Yeats. In the cast are Gar Rodgers, Patrick Torelle, Carol Heisel, Kurt Lango, Suzanne Seiber, Mark Butterfield, Dori Appel and Robert Chase. Seth Ulman is narrator.

Feb. 15 The Apollo de Bellac by Jean Giraudoux. With Rebecca Frantz, Gar Rodgers, John Whiteside, Robert Satnick, James Martin, Christine Corporon, Elizabeth Harris, and John Machin. This play was translated from the French by Seth Ulman, especially for this production.

Feb. 22 To be announced.

10:00 pm Music from the Heart of Space

11:00 pm Post Meridian

Your late night companion. P.M. features an adventurous combination of jazz and classical music with information on the arts.

2:00 am Sign-Off



KSOR Listeners Guild Meeting

The Board of Trustees and the Executive Committee of the KSOR Listeners Guild met on January 6 to receive and act on the resignation of Dr. Michael C. Slaughter. Michael, who has served as the Guild's president for over four years.

At the January 6 meeting, the Board appointed Guild vice-president, Carol Doty, to fill the unexpired portion of Michael's term of office. Having served as the Guild's vice-president for over three years, Carol has broad experience in the Guild's and station's operations and concerns. And along with other members of the Board, Carol has worked vigorously during this period of board service to help develop the station's financial base and strengthen the Guild's own operations. During marathons she has been a stalwart worker—answering phones, stuffing pledge envelopes, and answering listeners' questions. We are naturally sorry to lose Michael's special touch in managing the Guild's interests. We are extremely pleased to have someone with Carol's experience and dedication to take over the reins. The Guild's affairs remain in good hands.

In other business at the January 6 meeting, the Board received a report from Ron Kramer, KSOR's director, on progress made to date on the station's King Mountain transmitter relocation project. Kramer reported that the search for a manufacturer for the special type of antenna that will be required to meet the very stringent FAA-imposed requirements associated with the station's move to King Mountain appears to have been successfully concluded.

Relocation of the station's main transmitter is necessitated by the expiration of the station's lease on its current Mt. Baldy transmitter site in 1985 and the station's lack of success in securing a new lease. Present plans call for moving to King Mountain in 1984 thus ensuring the station's future existence. Approximately \$40,000 will need to be raised toward the relocation costs to match the federal grant of \$109,012 awarded in 1981.

In other business the Board authorized several actions regarding the station's ongoing dispute with the American Public Radio network. A full report on this matter will be carried in next month's GUIDE.

W E D N E S D A Y

6:00 am Morning Edition

7:00 am Ante Meridian

9:45 am About Women

10:00 am First Concert

Feb. 2 RACHMANINOFF: Piano Con-

certo No. 3 in D Minor, Op. 30

Feb. 9 PROKOFIEV: Sonata No. 1 for Violin and Piano, Op. 80

Feb. 16 MOZART: Flute Concerto No. 2 in D, K. 314

***Feb. 23** HANDEL: Water Music

12:00 n KSOR News

2:00 pm Berlin Philharmonic

A 10-program series celebrating the 1982 Berlin centennial season.

Feb. 2 Herbert von Karajan conducts Mozart: "Jupiter" Symphony No. 41, in C Major, K. 551, and Beethoven's Symphony No. 3 in E-flat Major, Opus 55, "Eroica."

Feb. 9 Daniel Barenboim conducts Beethoven's Symphony No. 4 in B-flat Major, Opus 60; Liszt's Piano Concerto No. 2 in A Major with Alfred Brendel; the Scherzo from Wilhelm Furtwangler's Symphony No. 2; and J. Strauss' "Kaiser" Waltz, Opus 43.kj

Feb. 16 Seiji Ozawa conducts Haydn's "The Creation," featuring the St. Hedwig's Cathedral Choir and soloists Kathleen Battle, Eberhard Buchner, and Benjamin Luxon.

Feb. 23 Seiji Ozawa conducts the world premiere of Frank M. Beyer's "Greichenland." The program also includes Ravel's Piano Concerto in G Major with soloist Martha Argerich, and Beethoven's Symphony No. 7 in A Major, Opus 92.

4:00 pm Minding the Earth

Feb. 2 Earnest Callenbach, author of *Ecotopia*, discusses his theory that soon we will resume the slow, steady, inevitable transition to a more reasonable way of living on earth.



Feb. 9 Pre-empted by the week-long **1982 Massey Lecture Series, Indefensible Weapons.**

Feb. 16 Musician Paul Winter tells the meaning of Living Music and demonstrates his unique musical style, based on the songs of wolves and whales.

Feb. 23 Geneticist Dr. David Suzuki, David Brower, author Carolyn Merchant, and historian Lynn White explore the hopes and the horrors of genetic engineering.

4:00 pm Indefensible Weapons (The 1982 Massey Lecture Series)

Feb. 9 A Break in the Human Chain Dr. Robert Jay Lifton looks at the psychological consequences of the nuclear arms race and the nation's growing sense of "futurelessness."

4:30 pm The Empire Strikes Back

A repeat of Monday's program, beginning Feb. 16.

Feb. 16 Freedom's Winter Freedom fighters establish a base on the arctic planet Hoth where Luke Skywalker, attacked by a savage ice beast, sees the image of his Jedi instructor, Obi Wan Kenobi.

Feb. 23 The Coming Storm The Rebels discover the Empire is not the only enemy when Luke Skywalker and Han Solo are stranded in a howling blizzard on the forbidding planet Hoth.

5:00 pm All Things Considered

6:30 pm Siskiyou Music Hall

Feb. 2 BARTOK: Sonata No. 2 for Violin and Piano

Feb. 9 DVORAK: Quintet in G, Op. 77

Feb. 16 MOZART: Trio in E-flat for Clarinet, Piano and Viola

Feb. 23 BEETHOVEN: The Great Fugue in B-flat, Op. 133

9:00 pm Vintage Radio

Radio is in its new "golden Age," but here's a fond look at the first one. The program highlights some of the best—and worst—of radio drama and entertainment.

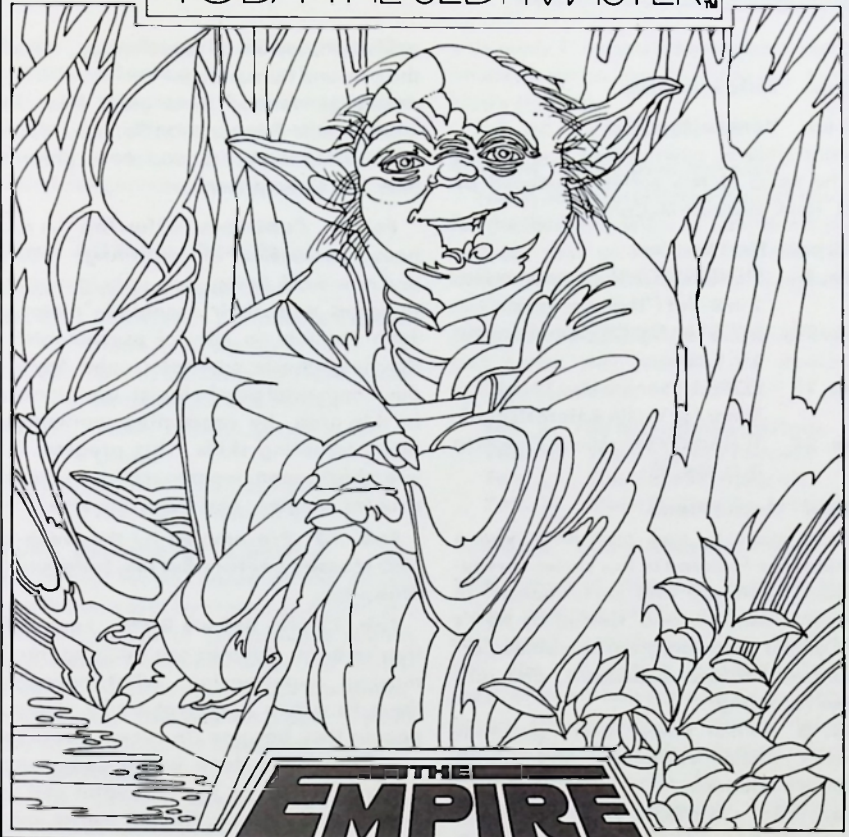
9:30 pm Talk Story

Talk Story, in Hawaiian vernacular means to "Tell a Story." Lawson Inada hosts this excursion into the minds and hearts of the area's inhabitants.

10:00 pm Post Meridian

2:00 am Sign-Off

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THURSDAY

*by date denotes composer's birthdate

6:00 am Morning Edition

7:00 am Ante Meridian

9:45 am Veneration Gap

Senior citizens' news, views and events are the focus of this series, produced by KSOR. Host: Marjorie McCormick.

10:00 am First Concert

***Feb. 3** MENDELSSOHN: Symphony No. 2 in B-flat ("Hymn of Praise")

Feb. 10 SHOSTAKOVICH: Symphony No. 1 in F Minor

***Feb. 17** CORELLI: Sonata No. 12 in D Minor for Violin & Harpsichord

Feb. 24 TCHAIKOVSKY: Violin Concerto in D, Op. 35

2:00 pm Grand Piano

Master pianists and promising young musicians are featured in this series surveying piano literature and performances in this country and abroad. Hosted by NPR's Fred Calland, each program combines performances, intimate discussions, and rare vintage recordings.

Feb. 3 Pianist Peter Serkin performs Webern's Piano Variations and Bach's Goldberg Variations.

Feb. 10 Michael Ponti performs Beethoven's Sonata in F Major, Opus 10, No. 2; Brahms' Variations on a Theme by Paganini; Twelve Transcendental Etudes by Liszt; and Sonata in A Major by Scarlatti.

Feb. 17 Louis Kentner performs Fantasy in F Minor, Opus 49, and Ballade in A Flat Major, Opus 47, by Chopin; Hungarian Rhapsody No. 13, Dante Sonata, "Il Lamento," "La Leggerezza" and "Un Sospiro" by Liszt; and Barcarolle, Opus 60, Berceuse, Opus 57, and Scherzo in B Flat Major, Opus 31, by Chopin.

Feb. 24 John Ogden performs works by Ignace Jan Paderewski, Frederick Chopin, Charles Valentin Alkan, and Ferruccio Busoni, including his Sonatina No. 6, "Chamber Fantasy on Bizet's 'Carmen'."

4:00 pm New Dimensions

New Dimensions tracks and explores the myriad ways in which human society is changing. It features probing, in-depth interviews with leading figures in health,

education, science, psychology, religion, the arts and humanities.

Acquisition funded by a grant from Tetra-Med Medical Transcription Service, Medford. Local transmission funded by a grant from Blue Star Gallery, Ashland.

Feb. 3 Conscious Fathering A round-house discussion of parenting, fathering and new work being done to help men come to terms with their essential "maleness". John Franklin, a clinical psychologist and Psychosynthesis counselor, and Sayers, a developmental psychologist, are pioneering in this area, by conducting workshops to teach fathering skills. This program is for everybody: men, women, children, parents, couples, singles - and everyone else.

Feb. 10 Pre-empted by the week-long 1982 Massey Lecture Series, **Indefensible Weapons**.

Feb. 17 Life Before Birth Long Before they're born, children are thinking, feeling, moving, experiencing. What happens to them **in utero** may profoundly shape the people they become. In recent years much work has been done which demonstrates the importance of the "prenatal self" and the birth experience. Thomas Verny, psychiatrist, founder of the Center for Psychotherapy and Education in Toronto, and author of **The Secret Life of the Unborn Child** (delta, 1982), describes how we can be more sensitive to unborn children, and perhaps recall our own prenatal memories.

Feb. 24 Sailing to Albion Modern society is slowly realizing that it exists in the context of an intricately-woven ecosystem. Some people are acting on that realization—such as John Todd, co-founder of The New Alchemy Institute and co-author of several books, including **Tomorrow Is Our Permanent Address** (Harper and Row, 1980). In 1980 he founded Ocean Arks International, a nonprofit organization studying ecological development alternatives for the Third World, such as a "one-ton ocean pickup" for Third World fishermen. Here he tells about the pickup, the New Alchemy Institute, living systems we can integrate into our own lifestyle, and much more.

4:00 pm Indefensible Weapons (The 1982 Lecture Series)

Feb. 10 Nuclear Fundamentalism

Dr. Robert Jay Lifton compares the growth of nuclear weapons to the world-wide spread of religious and political fundamentalism.

5:30 pm All Things Considered

6:30 pm Siskiyou Music Hall

Feb. 3 DEVIENNE: Symphonie Concertante in G, Op. 76

Feb. 10 BACH: Concerto for Flute, Violin Harpsichord and Strings

Feb. 17 VILLA-LOBOS: Concerto for Guitar

Feb. 24 SCHUMANN: Symphony No. 3 in E-flat ("Rhenish")

9:00 pm Canticle for Leibowitz

This 15-part series, based on the classic science fiction novel by Walter M. Miller, Jr., follows the course of civilization's rebirth 600 years after thermonuclear war devastated earth. The series concludes this month.

Feb. 3 As war ravages the globe, Brother Joshua of the Order of Liebowitz struggles with his conscience.

Feb. 10 Sickness descends, and Abbot Zerchi clashes with a physician.

Feb. 17 Brother Joshua's starship stands ready to lead the brethren of Liebo-

witz away from the holocaust—and a two-headed woman may hold the key to mankind's survival.

Feb. 24 To be announced.

9:30 pm Moon Over Morocco

Young adventurer Jack Flanders searches for the lost knowledge of natural magic, an odyssey that takes him from the Sahara Desert to the exotic cities of Tangiers and Marrakesh.

Produced by ZBS Media, sound for the 13-part series was recorded on location in Northern Africa.

Feb. 3 The Marrakesh Intrigue

Feb. 10 The Gate of Peacocks

Feb. 17 The Hotel El Magreb

Feb. 24 Mojo Tickles the Ivories

10:00 pm Dolby Alignment Tone

10:01 pm P.M. Preview: Possible Musics

This program previews a new recording each week, emphasizing "New Age" music, and the innovative experimental synthesizer music being produced in Europe or Japan. The records are usually imports or hard-to-find domestic releases, and are provided each week by the Blue Star Gallery, 10 Guanajuato Way, Ashland.

11:30 pm Post Meridian

2:00 pm Sign-Off

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FRIDAY

*by date denotes composer's birthdate

6:00 am Morning Edition

7:00 am Ante Meridian

9:45 am BBC Report

10:00 am First Concert

Feb. 4 GRAUN: Violin Concerto in C Minor

Feb. 11 DUSSEK: Piano Sonata in F Minor, Op. 77

Feb. 18 BOCCHERINI: Guitar Quintet No. 3 in B-flat

Feb. 25 BRIDGE: Phantasie Trio in C Minor for Piano, Violin & Cello

12:00 n KSOR News

2:00 pm International Festival

Feb. 4 Aribert Reimann Days Stuttgart 1982 The South German Radio Choir and the Baden-Baden Ensemble 13, conducted by Manfred Reichert, "Invenzioni" for 152 players, "Lines" for soprano and 14 strings, "John II/16 for choir, "Rondes" for

15 strings, "Nocturnos" for harp and cello, and "Engführung" for tenor and piano. Featured soloists are soprano Catherine Gayer, tenor Wolfgang Isenhardt, pianist Aribert Reimann, harpist Helga Storck and cellist Klaus Storck.

Feb. 11 Ralo Berlin The Berlin Philharmonic Orchestra performs Weber's "Der Freischutz" Overture; Piano Concerto No. 1 in E-flat by Liszt; Beethoven's Symphony No. 5 in C, Op. 67; Schumann's "Carnival," Op. 9 (piano alone); and "Roman Carnival" Overture, Op. 9 by Berlioz. Featured soloist is pianist Brigitte Engerer. Mstislav Rostropovich conducts.

Feb. 18 Radio Berlin Members of the Berlin Philharmonic Orchestra perform Old Spanish Madrigals arranged for 8 horns by Cabezon/Santa Maria; Blacher's Quintet for flute, oboe & strings; Mozart's Quintet No. 5 in D; and Octet in F by Schubert. Violinist Siegbert Ueberschaer is featured soloist.

Feb. 25 World Peace Days Festival 1982 (Weimar, Germany) Wolf-Dieter Hauschild conducts the Leipzig Radio Symphony and the Leipzig Radio Choir, performing Beethoven's Missa Solemnis in D, Op. 123. Featured soloists are soprano Enriqueta Tarres, mezzo-soprano Rosemarie Lang, tenor Gunter Neumann and bass Siegfried Vogel.

4:00 pm Jazz at the Institute

Live performances from The Detroit Institute of Arts featuring well-known visiting artists and high-caliber local musicians. Biographies, interviews and vintage recordings are featured in the program which provides a historical context for Detroit's role as a jazz center.

Feb. 4 Roy Eldridge Tribute I

What Louis Armstrong was to jazz trumpet in the 1920's, Roy "Little Jazz" Eldridge was in the 1930's. Health problems now prevent him from playing his horn, but his 1979 performance heard here finds him swingin' and singin'.

Feb. 11 Pre-empted by the week-long **1982 Massey Lecture Series, Indefensible Weapons.**

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Feb. 18 Guerilla Jam Band

Pianist Kenn Cox, a veteran of the highly-regarded Contemporary Jazz Quintet, recently formed this group with several younger Detroit musicians. There are bits of bebop, Coltrane, Latin music and much more in the Guerilla's performances.

Feb. 25 Archie Shepp Quintet

There are still traces of 1960's "New Thing" tenor in saxophonist Archie Shepp's playing, but the Ben Webster legacy is hard to resist. A performance with pianist Mal Waldron from the 1981 Montreux-Detroit International Jazz Festival.

4:00 pm Indefensible Weapons (1982 Massey Lecture Series)

Feb. 11 Imagining the Real Dr. Robert Jay Lifton discusses the reasons for the emergence of nuclear fear and worldwide efforts to avert nuclear holocaust.

5:00 pm All Things Considered

6:30 pm Siskiyou Music Hall

Feb. 4 TELEMANN: Heldenmusik

Feb. 11 FALLA: The Three Cornered Hat (Complete Ballet)

Feb. 18 DVORAK: Symphony No. 9 in E Minor ("New World")

Feb. 25 GERSHWIN: American in Paris

8:00 pm New York Philharmonic

Feb. 4 Montreal Symphony Orchestra music director Charles Dutoit guest conducts

Feb. 11 Zubin Mehta conducts the world premiere of Steve Reich's "Tehillim" in its orchestra version, for four sopranos and orchestra.

Feb. 18 Featured is "Sequoia" by American composer Joan Tower.

Feb. 25 Conductor Maxim Shostakovich makes his Philharmonic debut.

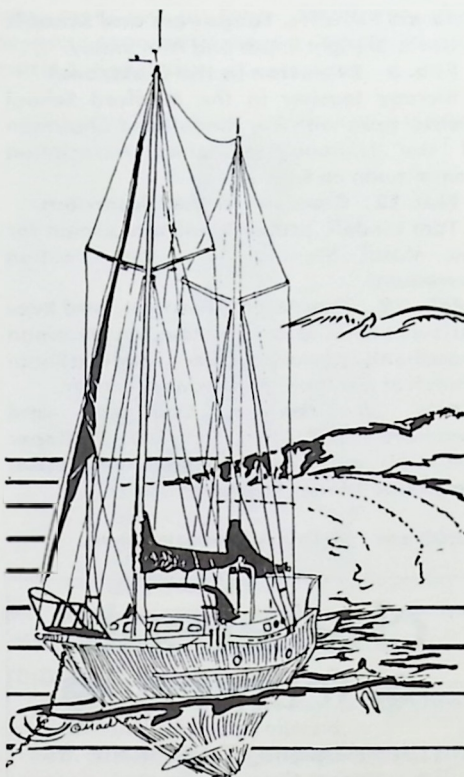
10:00 pm Jazz Album Preview

Showcasing some of the best and latest jazz. Discs are provided by Rare Earth, Ashland.

10:45 pm Weekend Jazz

Your Friday night host is Betty Huck.

2:00 am Sign-Off



SATURDAY

*by date denotes composer's birthdate

7:00 am Ante Meridian

9:45 am Parents, Taxpayers and Schools

Hosts: Dwight Roper and Ann Staley.

Feb. 5 Evolution in the Classroom

Biology teacher in the Medford School District talks with Roy Kindell and Chairman of the National Humanist Association Commission on Science.

Feb. 12 Creation in the Classroom

Tom Kindell, professional spokesman for the Moral Majority and the Creation Movement.

Feb. 19 Theology, Creation, and Evolution in the Classroom Reverend Norman Broadbent, pastor of the Congregational Church of Ashland, and former teacher.

Feb. 26 Creation, Confusion and Teachers Ann Staley interviews Dr. Roper about his published article in **Education Magazine** Winter Quarter 1983.

10:00 am Dolby Alignment Tone

chatavents ♥ february ♥

11th Re-Opening Celebration!
Beer & Sausage Tasting
6 to 8 pm \$6.00

12th Happy Birthday Abe! Shiny
Lincoln Pennies for everyone!

13th Chinese New Year!
Tea and fortune cookies!

14th Share a cozy romantic dinner
with your special Valentine

15th Fat Tuesday! Creole dishes and
lots of Mardi Gras fun!

16th Wednesday Night Chess 7:30

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10:01 am Jazz Revisited

Host Hazen Schumacher takes us on a tour through the world of vintage jazz, with background and commentary on America's rich jazz heritage.

Feb. 5 Parallels This program features two recordings each of such standards as "The Things We Did Last Summer" and "I Can't Get Started."

Feb. 12 The Perfume Suite This program features Duke Ellington's classic "Perfume Suite," performed by his orchestra at Carnegie Hall and in a studio setting.

Feb. 19 Keyboard Trios Famous trios led by pianists Mary Lou Williams, Lennie Tristano and Pete Johnson perform "Persian Rug," "I Surrender Dear" and "Kansas City Farewell."

Feb. 26 Extended Recordings Longer-than-usual recordings of Paul Whiteman's "Creole Rhapsody" and Arnett Cobb's "When I Grow too Old to Dream" highlight this program.

10:30 am Micrologus

Host Dr. Ross Duffin explores the world of early music before 1750. Dr. Duffin is joined frequently by distinguished musicians.

11:00 am The Metropolitan Opera

Live from the stage of the Metropolitan Opera House, the 43rd season continues.

Feb. 5 (Early curtain at 10:30 am)

Les Cotes D'Hoffman by Offenbach is conducted by Julius Rudel with Gwendolyn Bradley as Olympia; Christiane Eda-Pierre as Antonia; Viorica Cortez as Giulietta; Claudio Catania as Nicklausse/Muse; Kenneth Riegel as Hoffman; Michael Devlin as Lindorf; Coppelius, Dappertutto, and Dr. Miracle; James Atherton as Andres, Cochenille, Pitichinaccio, and Frantz; Anthony Laciura as Spalanzani; and John Macurdy as Crespel. **(Ends 2:10 pm)**

Feb. 12 (Early curtain at 10:00 am)

La Gioconda by Ponchielli is conducted by Giuseppe Patane, with Eva Marton as Gioconda; Mignon Dunn as Laura; Patricia Payne as La Cieca; Placido Domingo as Enzo; Cornell MacNeil as Barnaba; and Ferruccio Furlanetto as Alvisé. **Ends 2:00 pm**

Feb. 19 Un Ballo in Maschera by Verdi is conducted by Giuseppe Patane, with Carol Neblett as Amelia; Roberta Peters as Oscar; Biana Berini as Ulrica; Carlo Bergonzi as Ricardo; and Leo Nucci as Ranato.

(ends 2:25 pm)

Feb. 26 Adriana Lecouvreur by Cilea is conducted by Michelangelo Veltri, with Renato Scotto as Andriana; Viorica Cortez as the Princess de Bouillon; Neil Shicoff as Maurizio; Mario Sereni as Michonnet; and Ara Berberial as The Prince de Bouillon.

(Ends 2:45 pm)

3:00 pm Studs Terkel

Author, critic, folklorist and lecturer Studs Terkel hosts this weekly hour-long talk show. The program includes interviews, dramatic readings and sound tributes.

4:00 pm Siskiyou Music Hall

Feb. 5 BRAHMS: Piano Sonata No. 3 in F Minor, Op. 5

Feb. 12 KORNGOLD: Violin Concerto in D, Op. 35

Feb. 19 HAYDN: Symphony No. 95 in C Minor

***Feb. 26** REICHA: Wind Quintet in E-flat, Op. 88, No. 2

6:30 pm All Things Considered

"The news doesn't stop on weekends!" Neither does National Public Radio's award-winning news department.



Lee Thornton hosts ALL THINGS CONSIDERED

7:30 pm Pickings

Performances by local musicians playing a variety of music, including jazz, folk and bluegrass.

8:00 pm A Mixed Bag

Produced by KSOR alumnus Bill Mungor, now at KCMA in Tulsa, Oklahoma, the program features a weekly topical mix of music and comedy.



Ben Sidran, renowned pianist, composer and author, hosts JAZZ ALIVE!

10:00 pm Jazz Alive!

Recorded live wherever jazz is performed in the United States and abroad.

Feb. 5 Carmen, Benny and Tete This program features saxophone great Benny Carter performing with his sextet and with Carmen McRae and her trio, plus a solo performance by pianist Tete Montoliu.

Feb. 12 Love's Greatest Jazz Hits

A special valentine program features Helen Humes, Sarah Vaughan and Joe Williams singing songs of the heart, including "Misty," "There Will Never Be Another You," and "Bye, Bye Baby."

Feb. 19 From The Source This Black History Month tribute features the Afro-American ensembles of Randy Weston, Dollar Brand, and Max Roach's percussion orchestra M'Boom.

Feb. 26 Steps, The Saturday Night Live Band, Ernie Watts / Joe Farrell The all star group Steps, The Saturday Night Live Band and saxophonists Ernie Watts and Joe Farrell are featured in this high energy contemporary jazz offering.

12:00 m Weekend Jazz

2:00 am Sign-Off

Claudio Arrau

(contd. from page 5)

playing the Schubert-Liszt "Wanderer" Fantasy under Karl Muck. At the age of 22 he was back at the Stern Conservatory in Berlin, now a professor. But there were times when things went less well. Unaccountable technical failures forced Arrau to ponder deeply, as many great musicians have done, the spiritual and psychological basis of the creative life, thus beginning for him a long and fruitful dialogue with the works of Jung.

Arrau's habit of playing big programs, the musical Odysseys with which we are now so familiar, began in those years. In Berlin in the 1930's he played all the keyboard music of Bach in 12 evenings, the Mozart sonatas in five, the Beethoven and Schubert sonatas, the whole of Chopin. His reasons were largely personal: "I wanted to penetrate the language of each composer."

I asked Arrau about his conception of the sound he draws from the piano. "I have a vision of a certain sound. It must never be edgy or cutting. My whole way of playing is against this kind of thing. In a way, the whole weight of my body goes into the keys. As a young player I did away with many conventions. There was a convention that you never used your thumb on the black keys; and people would avoid fourth and fifth fingerings simply because they hadn't developed the proper rotational movement of the wrist. Once you have this rotational control, it is the arm which controls the notes, not

the fingers. So often people say to me, how do you do it, those trills with the fourth and fifth?"

After a concert Arrau likes to meet people. Indeed, so devoted and varied are his friends that were he a poet, rather than being simply a passionate and informed reader of poetry, I could imagine him writing of his friends, so much does he value them, as Yeats did in his great poem on Robert Gregory and other later masterpieces. This is itself a fine tribute to Arrau the man. As for Arrau the musician—I first heard about him at university where I remember a friend talking late into the evening about the experience of hearing Arrau play the Brahms concertos in London in the late 1950's. It had been for him the kind of formative, all-embracing experience which brings someone to music for life. And I know of other people, who rarely attend piano recitals or concerts of classical music, who will go to hear him play. The appeal, I think, is easy to determine: For Arrau is one of a line of great artists to whom music demonstrably matters. For others, more regular attenders, the appeal of his interpretations is that, like great wines, they are better for laying down; they are noble when lesser vintages, with poorer vinification, are flaccid on the palate.

My final thought is that Arrau is first and foremost a seeker; only then a communicator. We wish him well on his birthday.

The Forms of Imagination

(contd. from page 11)

free rein to stretch out their imagination.

Edward Versluis, the man who is ultimately responsible for bringing Escher to Ashland, is interested in the question: "do we have everything in the right boxes?" meaning that he has "no trust in academic disciplines being correctly established. . . I think they may cover some areas only accidentally or awkwardly, and they may exclude areas that they properly ought to cover. So I just want to stir it up and confuse it—and wander through it. I think that's

healthier than having neat divisions. That's why I have given the speakers as much freedom—I don't want them to be neatly categorized, I'd rather have them slosh around through the stuff."

Sounds interesting? Come see and hear!

Edith Heumann studied Journalism and English at the University of Munich, Germany, and received a graduate degree in German, French and Comparative Literature from the University of California, Berkeley, where she also taught German. She is at present a student of Communications at SOS's KSOR.

To A Rare Pair

"Every marriage is a hedged bet."

— John Updike in *Couples*

How does it feel
to be an endangered species?
To be married once
and for forty years;
to tie the marital knot
with such spiritual strength
that four decades
three children
and numerous changes
couldn't undo you?

What sort of environment
protects such a rare entity —
what refuge for survival?
Is it the pristine nature
of ideal love,
perhaps the practicality
of compromise
or some jungle law
of conjugal dogmatism?

Whatever your secret
it's time to celebrate success,
to place you on a pedestal
as rare birds
of the human fowl
who never
messed their nest.

Dennis Nyman is a truckdriver and warehouseman from Talent, Oregon. He's an avid reader and has been writing poetry for about ten years. He writes from his own

experiences — such as "To a Rare Pair," for his parents' fortieth wedding anniversary. This is Dennis' first poetry publication.

poem of new horizons

some things in a man never change
become his trademark.
his callous hands
angry brow
the joy and sorrow stored in memory
his die-hard disposition.
for some these are battle scars
though some wear them well
and bravely for the best.
all those routine work days
carved a place in this world
where four boys came to grow.
many thanks for a job well done.

retirement is no backseat
out to pasture final curtain call.
father, it is a time of patience
skillful direction and wit.

most of us merely cruise
on our road of destiny
some run a race
some live like a timepiece winding down.
understand that seasons change,
old landscapes new faces fashions
come and go.

ask the stargazer
windrifter
rainbow dancer

and if ever the snowqueen offers her hand
accept it gladly.
she has slept with father time
covered in virtue soft and pure
as satin and eiderdown.
nightly involved in the reality of dreams
she knows the way.

Robert Dwyer has lived in Oregon since 1978. He has been writing poetry for

fifteen years and this is his first appearance in the KSOR Guide. "Poem of New Horizons" is written for his father.

By Daybreak

I keep the tent free
from the weight of the snow
so that I can sleep -
but that is a contradiction
for the alarm sounds hourly
and if I do not wake
surely I will be crushed
without even knowing
as the snow is white beauty
and its lightness is the love
of the mountains' journey
which I shall join by daybreak.

Jane Fraser has spent the past four years teaching, writing, and enjoying the outdoors in Yosemite, Alaska, and Mount Shasta. Born in California, Jane also lived in Minne-

sota, Massachusetts, Pennsylvania, Thailand, and Germany before returning to California to live in Edgewood, near Weed, with her thirteen-year-old twins.

We encourage local authors to submit original prose and poetry for publication in the GUIDE. We ask that you submit no more than four poems at one time, with no poem longer than 100 lines, and prose of up to 1,500 words. Prose can be fiction, anecdotal, personal experience, etc.

Typewritten, double-spaced manuscripts, accompanied by a biographical note and a stamped self-addressed envelope, should be sent to Vince and Patty Wixon, c/o KSOR GUIDE, 1250 Siskiyou Blvd., Ashland, OR. Please allow two to four weeks for reply.

ARTS EVENTS

For more information about arts events in this region, contact the Arts Council of Southern Oregon at 770-1010, or visit at 107 East Main, Suite 2 (The Goldy Building), Medford, 10-5 daily; and listen to the KSOR Calendar of the Arts broadcast weekdays at 9:15 a.m. and noon.

- 1** thru 11 **SOSC Art Faculty Show.** Stevenson Union Gallery, Southern Oregon State College, Ashland. Mon-Thurs, 8 am-9 pm; Fri 8-5:30 pm (503)482-6465

thru 12 **Western African Arts and Crafts**, collection of George and Jean Major. Grants Pass Museum of Art, Riverside Park in Grants Pass. (503)470-3290

Zoo Story and Krapp's Last Tapes, two one-act dramas. On Broadway Theatre, 226 South Broadway, Coos Bay. Call for performance dates. (503)269-2501 or 267-4915

thru 18 **Ceramic Traditions.** Umpqua Community College Art Gallery, Roseburg. Mon-Fri 1-5 pm. (503)440-4600

- 2** **Lecture, American Women Artists: Professional U.S. Quiltmakers**, by Charlotte Streiffer Rubinstein. Siskiyou Commons, SOSC, Ashland. 7:30 pm. For more info, call the Art Dept., (503)482-6386

- 3** thru 25 **Wearable Arts**, weavings by Alix Peshette, Maria Moya, and Juna Graff. Rogue Gallery, 40 S. Bartlett, Medford. Mon-Sat, 10 am-5 pm. (503)772-8118

- 3** **Lecture, Interviews with Contemporary Women Artists**, by Charlotte Streiffer Rubinstein. Siskiyou Commons, SOSC Ashland. 9:30 am. For more info, call the Art Dept., (503)482-6386

Lecture, "Solar Heating," by Tom Cunningham. Eden I, noon. Southwestern Oregon Community College, Coos Bay. (503)582-2525

Lecture, American Women Painters, by Charlotte Streiffer Rubinstein. Siskiyou Commons, SOSC Ashland. 1 pm. Contact the Art Department. (503)482-6386

- 4** **Movie, "Hamlet,"** Rogue Building, Rogue Community College, Grants Pass. 8 pm. (503)479-5541

Exhibition, Photographs and Mixed Media Graphics by C.E. Culp of Salem. Main Gallery, Umpqua Valley Arts Center, Roseburg. Mon-Fri, 12-6 pm. (503)672-2532

and 5 **Drama, The Dresser**, West Coast premiere. Siskiyou Performing Arts Center, 315 Yreka St., Yreka. Champagne opening Feb. 4. Curtain 8 pm. Reservations (916)842-5442

and 5 **Musical, "Oklahoma."** Auditorium, Umpqua Community College, Roseburg. 8pm. (503)440-4600

- 5** **Workshop, Valentine Needlework**, by Terry Moran. Grades 4 and up. Rogue Gallery, 40 S. Bartlett, Medford 10 am-12 pm. (503)772-8118

7 thru 12 **Wrangler Country Search**, country-western music competition. Auditorium, Umpqua Community College, Roseburg. (503)440-4600

Class, Drawing for adults, by Marie Cresci. Weekly, 7 - 10 pm. Rogue Gallery 40 S. Bartlett, Medford. (503)772-8118

Southern Oregon Photographic Association Meeting. Photo program and color slide contest. Red Cross Bldg., 60 Hawthorne, Medford. 8 pm. (503)779-8421

9 thru 28 **Exhibit, The Visionary Art of Rick Wheeler and Chas Martin**, paintings and drawings. Blue Star Gallery, 10 Guanajuato Way, Ashland Tue-Sun, 11-6 pm. (503)482-2008

10 **Lecture, "Preservation of Wild Animals in Oregon,"** by Laurie Marker. Eden I, noon. Southwestern Oregon Community College, Coos Bay. (503)888-2525

Class, Watercolor for adults, by Marie Cresci. Weekly, 7-10 pm. Rogue Gallery, 40 S. Bartlett, Medford. (503)772-8118

11 **Movie, "Old Man and the Sea."** Rogue Bldg., Rogue Community College, Grants Pass. 8 pm. (503)479-5541

and 12 Drama, The Dresser. Siskiyou Performing Arts Center, 315 Yreka St., Yreka. 8 pm. Reservations (916)842-5442

thru 28 Calligraphy by Betty Lou Bennett of Portland, and CAPI of Redding, California. Reception Saturday, Feb. 12, 7-9 pm. Hanson Howard Galleries, 505 Siskiyou Blvd., Ashland. (503)488-2562

12 **Faculty recital: Dr. Frances Madachy.** Music Recital Hall, SOSC, Ashland. 8 pm. (503)482-6464

Baroque Trio. Gary McLaughlin, violin; Carol Lang, flute; and Charla White, harpsichord. Knights of the Cup Coffee House, 1740 Ocean Blvd., Coos Bay. (503)888-9531

Eugene Ballet, Klamath Arts Council-OIT Performing Arts Series. Mills Auditorium, Klamath Falls. 8 pm. (503)882-5090

14 thru 28 **M.C. Escher: The Forms of Imagination.** Stevenson Union Gallery, SOSC, Ashland. In cooperation with the Southern Oregon Museum of Art and Rogue Valley Art Association. Reception Feb. 15, 8-9:30 pm. Hours: Mon-Thurs 8 am-9 pm; Fri 8-5:30 pm. (503)482-6465

thru 28 Exhibit, M.C. Escher. Rogue Gallery, 40 S. Bartlett, Medford. (503)772-8118

Movie, "La Strada." OIT, Klamath Falls. 7:30 pm. (503)882-5090

15 thru 28 **Exhibit, "Pear Fantasy,"** featuring art from Betty LaDuke's design I classes. Central Hall Gallery, SOSC, Ashland. Mon-Thurs, 8 am-10pm; Fri 8am-5:30pm (503)482-6386

Reception, Artists in the Schools. Rogue Gallery, 40 S. Bartlett, Medford (503)772-8118

thru 28 Oil Painters and Sculptors Invitational. Grants Pass Museum of Art Riverside Park in Grants Pass. (503)479-3290

16 thru 19; and 23-26 **Comedy, Arms and the Man,** by George Bernard Shaw. Center Stage of the Theatre Arts Center, SOSC, Ashland. (503)482-6348

16 Movie, "Satyricon." OIT, Klamath Falls. 7:30 pm. (503)882-5090

17 Southern Oregon Brass Quintet. Music Recital Hall, SOSC, Ashland. 8 pm. (503)482-6464

Lecture, "Ceramics," by Carol Vernon
Eden I, noon. Southwestern Oregon
Community College, Coos Bay.
(503)888-2525

18 and **19** Drama, *The Dresser*.
Siskiyou Performing Arts Center,
315 Yreka St., Yreka. 8 pm.
Reservations (916)842-5442

Movie, "Jane Eyre." Rogue Bldg.,
Rogue Community College,
Grants Pass. 8 pm. (503)479-5541

Movie, "Amarcord." OIT,
Klamath Falls. 7:30 pm. (503)882-5090

Travelogue: "Intriguing Iran."
First Baptist Church, Grants Pass.
(503)479-5541

19 Class, Calligraphy, by Ryan
Bonavola. Ages 9-12. Weekly,
9-11:30 am. Rogue Gallery,
40 S. Bartlett, Medford. (503)772-8118

Youth Symphony. OIT Auditorium,
Klamath Falls. 7:30 pm. (503)882-5090

20 Harpsichord Music by Dr. Francis
Madachy. Trinity Episcopal Church,
44 N. 2nd, Ashland. 8pm (503)482-2656

21 thru **28** Umpqua Community
College Student Art Show. UCC Art
Gallery, Roseburg. (503)440-4600

23 thru **26** Comedy, *Arms and the Man*
by George Bernard Shaw. Center Stage
of the Theatre Arts Center, SOSC.
Ashland. (503)482-6348

24 Lecture, "Crime Prevention,"
by Officer Marc Adams. Eden I, noon.
Southwestern Oregon Community
College, Coos Bay. (503)888-2525

Concert, Harpsichord by Arlette
Irving. FA 10 & 11, noon. Umpqua
Community College, Roseburg.
(503)440-4600

Lecture: M.C. Escher, by Edward
Versluis. Rogue Gallery, 40 S. Bartlett,
Medford. 8 pm. (503)772-8118.

25 Jr. Recital, Matthew C. Harden,
voice and organ. Music Recital Hall,
SOSC, Ashland. 8 pm. (503)482-6464

Movie, "La Dolce Vita." T Bldg.,
Rogue Community College,
Grants Pass. 8 pm. (503)479-5541

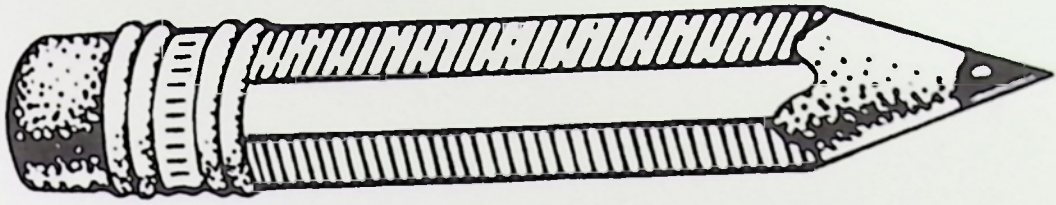
Cynthia Orr, storyteller. Rogue
Bldg., Rogue Community College,
Grants Pass. 7:30 pm. (503)479-5541

26 A Musical Feast, a varied evening of
musical fare. Empire Hall,
Southwestern Oregon Community
College, Coos Bay. (503)888-2525

Students' Day, special activities
program. Rogue Gallery, 40 S. Bartlett,
Medford. (503)772-8118

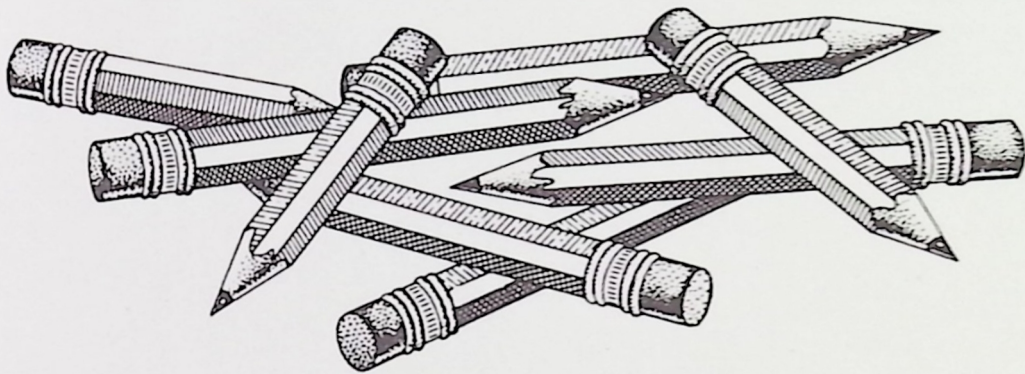
SOMEA District Vocal Solo
Contest. Musical Recital Hall, SOSC,
Ashland. 8 am-6 pm. (503)482-6464

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the Arts, let us know. Deadline is first of
month for following month's events.
Items for on-air use need to arrive at
least three days before the event. Ad-
dress all submissions to Arts Events
KSOR GUIDE, 1250 Siskiyou Blvd.,
Ashland, OR 97520.



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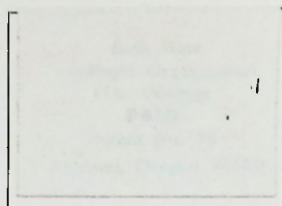
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